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What Digital Camera RECOMMENDED

EDITOR'S CHOICE

PHOTOGRAPHY BLOG HIGHLY RECOMMENDED ★★★★★

Camera Editor's Choice

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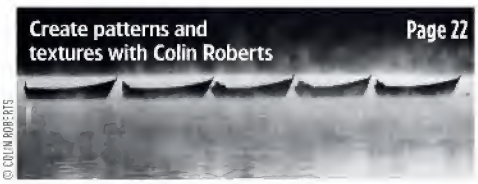
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© COLIN ROBERTS

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How much would you pay?

Damien Demolder
Editor

Just as the air we breathe, the water we drink and the food we consume has a direct impact on the condition of our body, so the characteristics of the lens we fit on our camera plays a hugely significant role in the quality of the images we record. Health fanatics can spend their lives, and their fortunes, ensuring that they eat the 'right things' and still get sent to an early grave by undetected genetic issues that nothing could have prevented. In the same way, a brilliant lens can't make an imperfect camera perform well, but even so it does always pay to make the best of what we have. Particularly, we should avoid undermining the quality of a good camera with low-rent optics.

But just how good do our lenses need to be? And perhaps more importantly, how much do we need to pay for them? This week we are comparing a pair of lenses that do much the same job, but which are separated by about £4,000 (see pages 41-45). Having just spent the weekend correcting the fringing in hundreds of pictures taken with a less than perfect lens, my mood is optimised for high-optical quality. Measuring that mood in pounds sterling, though, is a business fraught with complications.

Our question of the week

In AP 15 August we asked...

Do you think you should shoot more still life?

You answered...

A Yes, I will 42%
B No, I shoot a lot already 12%
C No, it's dull 46%

This week we ask...

What's the most you would pay for fixed focal length lens?

A Up to £250 **B** Up to £400 **C** Up to £600
D Up to £800 **E** Up to £1,000 **F** Up to £2,000
G Up to £4,000 **H** More than £4,000

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Our address and other contact details

Amateur Photographer,
IPC Media, Blue Fin Building,
110 Southwark Street, London SE1 0SU

AP Editorial Telephone: 0203 148 4138
Fax 0203 148 8130
Email amateurphotographer@ipcmedia.com
AP Advertising Telephone: 0203 148 2517
Email lee_morris@ipcmedia.com
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News

"This campaign is for everyone who values visual imagery and press freedom... Photography is under attack"

New rights fight, page 6

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Former Jessops boss in shock outburst | Incensed chairman hits back

Jessops fury as former boss attacks firm

JESSOPS has left the photographic enthusiast behind in favour of the mass market and will not survive the recession without further restructuring, claims Tim Brookes, a former chairman.

Speaking on the BBC Radio 4's *Today* programme, Brookes – who left Jessops before it floated on the stock market in 2004 – said: 'I think the demise really started after flotation, when the philosophy and strategy of the business suddenly changed.'

In the interview, broadcast on 19 August, Brookes added: 'Jessops was concentrating on the keen amateur photographer as its main customer.

'I think they tried to keep up with the likes of Dixons, Argos and Boots... Jessops left its true customer base behind.'

But current Jessops chairman David Adams quickly refuted Brookes' comments. He hit back, telling AP: 'We are not walking away from the core of the business, the camera enthusiast.'

Adams agreed that Jessops has increasingly focused on the mass market to compete with large retail chains and supermarkets.

However, he described Brookes' comments as 'ill-informed' and said it was a 'bit rich' to blame current management for its problems.

Adams, who joined Jessops in 2007, blamed the 'sins of the past', citing 'overexpansion, too many stores and too much debt' as the current team 'wrestle' with a trading position that does not support its borrowing.

Adams described some of Jessops' past acquisitions as 'crazy' and cited the '£60m' stock level of the business when he joined.

'There was this headlong rush for space at any cost with no infrastructure,' he said. 'Therein lies the problems of the company, not a desertion of its customer base.'

Commenting on the £60m debt, Brookes told the BBC: 'The trouble is the business is now being run for the bank, by the bank. It has lost its way.

'The bank has to recognise that the business cannot service that level of debt. The bank has to take a hit. It is not acknowledging it has a problem.'

Adams retorted: 'We have made it very clear that we are working towards a solvent solution...'

The storm broke hours after Jessops reported a 4.7% fall in like-for-like sales for the 12 weeks to 16 August.

Tim Brookes led a management buyout team in 1996, following the retirement of Alan Jessop.

● See next week's *News* for a full interview with David Adams.

Current chairman David Adams (right) largely blames Jessops' troubles on previous 'overexpansion' and denies recent claims by former boss Tim Brookes (left) that Jessops has left its core market behind

October debut for PowerShot G11

CANON has announced an 'October' debut for the PowerShot G11 – a ten-million-pixel camera boasting a 2.8in (461,000-dot resolution) vari-angle LCD screen and 'improved noise reduction'.

The G11's predecessor, the PowerShot G10, sports a fixed 3in monitor and 14.7-million-pixel sensor.

Features on the £569 G11 include a Dual Anti-Noise System. This enables the use of an equivalent ISO of up to 3200, for full resolution images in 'difficult low-light conditions', says Canon.

The firm claims to have enhanced its Intelligent Contrast Correction technology, a mode that aims to help prevent highlight blowout, while retaining low-light detail.

A new Low Light mode is designed to achieve 'low noise levels at reduced resolution in a higher ISO range'. Photographers can capture 2.5MP images at an ISO of up to 12,800, at a burst rate of '2.4 frames per second', adds Canon.

A spokesman said: 'The G11 also includes a built-in three-stop neutral density filter and white balance fine control that enables photographers to more accurately account for variations in natural and artificial light...'

Like the PowerShot G10, the G11's zoom is designed to deliver the 35mm viewing angle equivalent of a 28-140mm lens (a double-sided aspherical element is included). The camera also houses shift-type image stabilisation.

For more Canon news see next week's issue.

SNAP SHOT

CX1 successor

A faster burst rate and longer zoom and are among the claimed improvements on board the Ricoh CX2 – a digital compact set to replace the five-month-old CX1. Priced £299.99, the 9.29-million-pixel CX2 inherits many features from its older sibling, but sports a 10.7x zoom, designed to deliver the 35mm equivalent of a 28-300mm lens (the CX1 has a 28-200mm zoom). For details see next week's *News*.

Bomb attack

An Associated Press photographer and videographer have been injured in a roadside bombing in Afghanistan. Photographer Emilio Morenatti, from Spain, and Andi Jatmiko, an Indonesian videographer who works for *AP Television News*, were with the US military in southern Afghanistan when they were wounded. Jatmiko suffered leg injuries and two broken ribs, reports the agency. Morenatti, who was badly wounded in the leg, underwent an operation that resulted in the loss of his foot.

Pen E-P1 prize

Olympus E-P1 digital cameras are up for grabs in an online competition celebrating 50 years since the launch of the classic Pen camera. Entries will be judged by a TV presenter, a musician and two supermodels who are taking part in the project, called Stories of the Eye. For details visit www.viceland.com/storiesoftheeye.

COURTESY OF DUKE'S GROVE AUCTIONS

Beatles photos star at auction

INFORMAL snapshots of The Beatles have gone under the hammer at an auction in Dorchester, Dorset.

The black & white images are thought to have been captured in the 'mid-1960s' when the band were on a trip to Bridport.

The five prints, two of which are duplicated, sold at Duke's Grove Auctions for £460 – four times more than expected.

The photographs were given to the vendor's mother by the owner of the Askers Road House Hotel where the Fab Four were staying. The hotel owner is pictured in one of the images.

The vendor, who declined to be named, remembers the excitement surrounding the band's visit: 'I recall my mother being excited one day. She was working in a solicitor's office and the hotel owner arrived to tell her that The Beatles were planning to stay at the hotel.

'The next thing I knew, my mother arrived home with these photographs... I was a big fan in those days.'

A spokeswoman for the auctioneers told us that the pictures generated 'a lot of interest', including from dealers in Liverpool.

SNAP SHOT

Photo history

An amateur photographer from West Sussex has captured 110 portraits of his fellow villagers for an archive to be opened in 100 years' time. Ian Scotland said his subjects included local MP Frances Maude, along with doctors, dentists and local police officers. The images go on show at The Haven Centre, Hophurst Lane, Crawley Down, over the bank holiday weekend 29-31 August. For details call 01342 716 791 or visit www.ianscotlandphotography.com.

STUART DE BOER

Officer caught taking pictures

UNLIKE many photographers, this Police Community Support Officer escaped any accusation of acting suspiciously when he photographed a train leaving York Station.

Eagle-eyed photographer Stuart de Boer, from Leeds, said he took the photo in view of 'all the fuss over photography in stations at the moment'.

ClubNews

AP's weekly round-up of club news from all over Britain

Grange Photographic Society

The society plans to show selected prints from its annual open photography competition. The free exhibition takes place at the Stoneleigh Country Festival, near Coventry, Warwickshire, over the bank holiday weekend of 29, 30 and 31 August. Visit www.stoneleighfestival.co.uk or www.grangeps.org.uk for details.

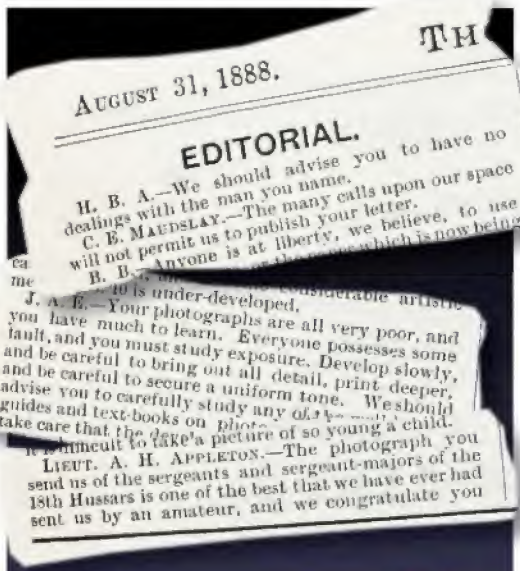
Donside Camera Club

The first weekly meeting of the new season kicks off on Thursday 3 September at Alford Public Hall, Alford, Aberdeenshire. For details call 01464 861 463 or visit www.donsidecameraclub.co.uk.

Sittingbourne Photographic Society

The society is holding an exhibition of work by four of its members in Sittingbourne Library until 27 August. This will be followed by a month-long general club exhibition. The library is located on Central Avenue, Sittingbourne, Kent ME10 4AH. Tel: 01795 476 545. Visit www.sittingbourneps.co.uk.

Send club news to: apevents@ipcmedia.com



TH

AUGUST 31, 1888.

EDITORIAL.

H. B. A.—We should advise you to have no dealings with the man you name.

C. B. MAUDSLAY.—The many calls upon our space will not permit us to publish your letter.

B. B.—Anyone is at liberty, we believe, to use

J. A. E.—Your photographs are all very poor, and you have much to learn. Everyone possesses some fault, and you must study exposure. Develop slowly, and be careful to bring out all detail, print deeper, and be careful to secure a uniform tone. We should advise you to carefully study any

LIEUT. A. H. APPLETON.—The photograph you send us of the sergeants and sergeant-majors of the 18th Hussars is one of the best that we have ever had sent us by an amateur, and we congratulate you

Amateur Photographer This week in... 1888

AP was very text-heavy in 1888, with only the occasional printed illustration. Therefore, the journal's editorial comment provided a critique of readers' photos but, alas, without the ability to show any. Some contributors may have been glad at the lack of picture publicity, however. A reader named 'JAE' had sent in his photos, only to be told by AP: 'Your photographs are all very poor and you have much to learn. Everyone possesses some fault and yours is exposure. Develop slowly, and be careful to bring out all the detail, print deeper and be careful to develop a uniform tone.' Lieutenant AH Appleton was more fortunate, with his photos of sergeant majors among the best AP had received. Yet mystery surrounds the contents of a written contribution by CE Maudslay, who missed out on a published reply to his enquiry, except to say: 'The many calls upon our space will not permit us to publish your letter.'

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Review

Your guide to the latest photography books, exhibitions and websites

© THOMAS GUDZIUNAS/FYNDORS GALLERY/FOCUS FOTO UND PRESSE AGENTUR

World Press Photo 09

Until 5 September. Holyrood, the Scottish Parliament, Edinburgh EH99 1SP. Tel: 0131 348 5200. Website: www.scottish.parliament.uk. Open Mon-Fri 10am-5.30pm, Sat 11am-5.30pm (last entry 5pm). Closed Friday 28 August. Admission free

If you have flicked through the pages of the official *World Press Photo 09* book featured in *Review* on 4 July, you will have seen the power and diversity of this year's images. The annual World Press Photo competition, now in its 52nd year, celebrates the very best in photojournalism in all its raw, gritty detail and, for a short time, the winning images are on display in the UK. More than 60 images from ten categories, including 'Contemporary issues', 'Daily life' and 'Nature', feature in the touring exhibition. From chaotic images depicting war-torn landscapes, world conflicts and clashes, to stark, intimate portraits, there is much here to inspire. Aside from overall winner Anthony Suau's image of an American law enforcement officer, viewers can admire both colour and black & white pictures taken by leading photojournalists from across the world. The photographs prompt debate about the world we live in and ask fundamental questions about the way we behave. For both inquisitive minds hungry for debate and casual observers, this is an exhibition not to be missed. **Gemma Padley**

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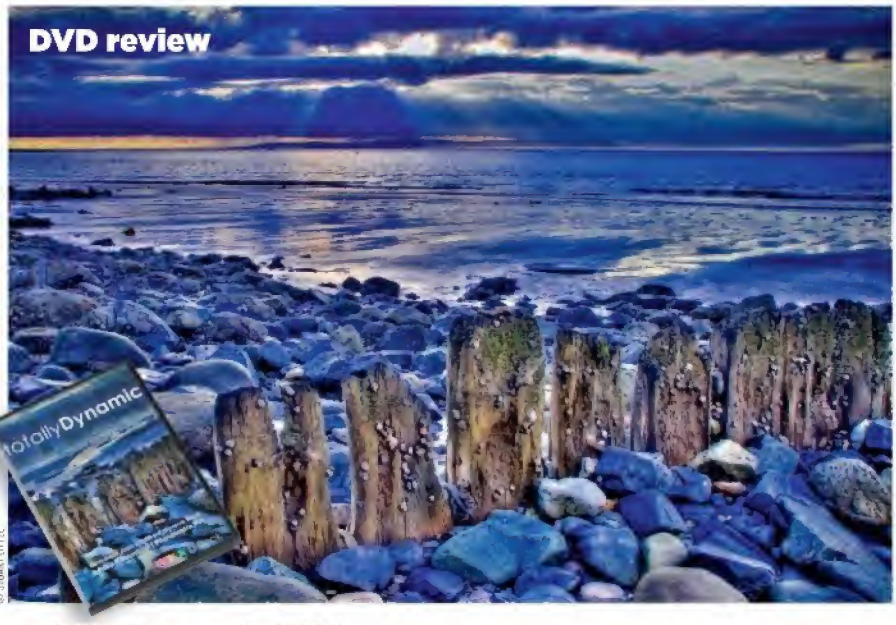

© STUART LITTLE

Totally Dynamic HDR: An In-Depth Guide to HDR and Panoramas Using Adobe Photoshop and Photomatix Pro

By Stuart Little
DVD, £29.97 (plus p&p). Available from www.thelittlephotoshop.net

The ever-busy Stuart Little returns with his second DVD tutorial of the year, this time narrowing his focus from 'The Big Picture' (see AP 23 May) to the increasingly popular method of HDR. In this 5½-hour seminar, Stuart explains how to make realistic-looking HDR images from capture to the computer in a series of 65 tutorials. Perhaps most useful, rather than simply talking, Stuart shows the viewer every step of his HDR image making in Adobe Photoshop and Photomatix Pro software. The detail is painstaking, but you will not forget it.

When using HDR it's very difficult to get the final product wrong, so precision matters. Stuart's slow and deliberate way of explaining the how and why of each step makes this very easy to follow. What's more, the DVD comes with a set of graduated filter effects for Photoshop. **Jeff Meyer**

Amateur Photographer ★★★★★

Website
www.photographerslounge.co.uk

Every so often a gallery website worth featuring in its own right catches the eye of the AP features team. The Photographers Lounge in Dorset is one such site. The gallery itself, which opened last year, is open to visitors daily, but if you are unable to get down to the south coast, you may be interested in browsing the website instead. Billed as 'a hub for discourse and innovation,' the site celebrates the work of established photographers as well as providing a platform for new photographic talent. What is particularly impressive about the site is the strength of the Portfolio section. Photographer portfolios include prolific '60s celebrity snapper Philip Townsend and Richard Heeps, whose shrewd observations of everyday life are enlightening and sentimental without being clichéd. With accompanying captions and artist profiles, the images are neatly arranged and easy to browse, and viewers can buy each image direct from the site. The ultimate aim of curators is for the website to become 'an online hub for photographers' in addition to the physical gallery space. While still very much in its early stages, the website shows promise and in time may well become the 'hub' for photographic discourse that it hopes to be. **Gemma Padley**

Amateur Photographer ★★★★★

Book review

Thames From Its Source to the Sea and Back: the Whole River in Photographs

By Stephan Kaluza
Thames & Hudson, hardback, 272 pages, £50, ISBN 978-0-500-54374-0

From its source in the Cotswold Hills to its mouth in the North Sea, the River Thames runs for 215 miles. In 2006, photographer Stephan Kaluza decided he wanted to photograph both banks of the river from start to finish. Pretty ambitious, but Kaluza has made similar ventures before, his previous book tracking the Rhine from its source to its mouth.

So, mostly by foot and partly by boat, Kaluza and his team followed the Thames as it shapeshifts through open fields, limestone villages and old medieval cities like Oxford before reaching the grandeur of London, through the flood barrier and out to the open sea. Taking photos of each bank every few seconds, they ended up with an astonishing 30,000 images. Thankfully, only 262 panoramics make the final cut here.

It was an immense project, and for that (and the sheer patience required) Kaluza deserves a lot of credit. The only problem is the pictures just aren't that interesting. The novelty wears off after the first 25 miles or so, and from there it feels a bit samey. Like the great documentary travelogues by the Victorian photographers who charted Britain's industrialisation, *Thames* may provide a real visual treat in 100 years' time, but at the moment it's a bunch of pictures of people's gardens and shrubbery. **Jeff Meyer**

Amateur Photographer ★★★★★

© STEPHAN KALUZA

Letters

Share your views and opinions with fellow AP readers every week

Letter of the Week

Getting twitchy

Damien Demolder's use of the term 'ornithography' (*From the Editor*, AP 1 August) brought back memories for me. While taking pictures in Bamburgh, Northumberland, many years ago, a friend and I saw two rowdy, tattooed biker types coming towards us. We side-stepped into a nearby pub only for the tattooed two to follow us in. They were carrying binoculars and Pentax Spotmatics complete with telephoto lenses. When we saw that one of them had a book about British birds, my friend exclaimed, 'Don't tell me you two tough guys are twitchers?'

'What's wrong with that?' came a mock-indignant reply. After a discussion in which we told them they looked more like rock band roadies than birdwatchers, we talked photography. I thought it was a little strange that one of them was using Kodak Tri-X to photograph such colourful subjects. He told me that he was a fan of Eric Hosking, who I now know took incredible mono pictures of birds.

The outcome of that meeting with the two hairy birdwatchers was that I married one of them. Steve has been my husband now for 28 years, and while he's not quite so hairy he is every bit as mad about photographing birds – and everything else, for that matter.

My late mum once quipped how lucky I was to marry a birdwatcher. 'How so?' I asked.

'Well', she replied, 'he *could* have been a trainspotter!'

Amanda Smith, Northumberland

In the club style

With regard to recent letters about unfriendly camera club members, I believe that with a bit of give and take, good humour and understanding of the vast breadth of human nature and range of personalities, a photography club can enrich one's enjoyment of our pastime, hobby or business. We must remember that humans have wide variations in education, interests and philosophies. Given a desire to interact and socialise, photography clubs can, if well run, embrace all personalities, attitudes and interests.

Herein lies the rub. Many clubs do not make all their members feel valued, and some refuse to change and embrace all characteristics. As such, these clubs become cliquey and frightening to enthusiasts, and we should all make the effort to include all levels of skills and enthusiasm, and let all views be allowed without belittlement.

Steve Sanford, Lincolnshire

Cheap as chips

While I agree with Jonathan Warner's view in *Letters*, AP 15 August, that there are no 'How to...' articles in modern camera magazines relating to newcomers to film, I feel I must take issue with his underlying message that sending 120 film to a lab for processing is expensive. At Cheshire Photo Lab we process and contact sheet 120 film for the same price as 35mm, and even offer to email a copy of the contact sheet before returning the negatives to enable our customers to decide if they want any images scanning to disc or made up as prints. We process many rolls of film for Holga and Lomo users.

May I also state that trying out medium-format film photography is very inexpensive, and one can obtain negatives or slides that will be more than a match for files from the most expensive digital SLR. I bought an Agfa Isolette 6x6cm folding camera on eBay for £8.50 recently. I paid £2 for a roll of Ilford FP4 120 with which to test it. If I had sent the film to my own lab for developing and a contact sheet, that would have added another £6 to the bill. So, for less than £20, one can begin to sample the delights of medium-format film photography without the hassle of buying developing tanks, chemicals, timers, and so on, or learning how to use them.

David Dawson, Cheshire Photo Lab

Get what you pay for

I shared the woes of Shaun Pringle (*Q&A*, AP 1 August) when I used a Fujifilm FinePix S7000, an impulse second-hand purchase some five years ago that was financially unwise at the time, but which really started a love of photography. I wanted to extend the focal length in both directions from 35-210mm (equivalent). At the time, Fujifilm manufactured a 2x and, I think, a 0.7x converter, but they were horrendously expensive new and very rarely appeared on eBay. I therefore bought a succession of converters that claimed to be 'made for' the camera, about four of which had to make the return journey to the Far East or USA. The worst, claiming to be 'fully digitally compatible' was a 3.2x converter that was delivered in a box marked 'for 8mm/Super 8mm'! There was a tiny area in the middle of the frame that was almost in focus, but the rest was like looking through a generous blob of Vaseline. I eventually found an acceptable 2x converter and a daring 0.45x, which worked, but with huge barrel distortion and a strange bending effect at the edge that always had to be cropped out.

My advice is to limit your expectations, and go for trustworthy sourced optics with modest multiplication factors: the softening and distortion worsen with higher or lower numbers. Perhaps 2x or

Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36-exposure film worth £4.99

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RITAM BANERJEE

Head in the clouds

A recent photographic assignment put me on Cloud Nine. Aerial photography is truly elating. I'd like to let this picture of the Bandra-Worli sea link at Mumbai, India, speak for itself.

Ritam Banerjee, Mumbai, India

less, and 0.7x or more, as Fujifilm itself made for the S7000, would be a sensible limit.

Dr David Perrotta, Hertfordshire

El grabbo

Since I started taking photography seriously, I've been on the lookout for competitions in which I could take part. I check the rules as a matter of course, but rarely find anything to object to, as regards copyright. Imagine my surprise, then, when following the same procedure in Spain, where I was living recently, I came across a set of rules that amounted to a total negation of the photographer's rights. The organisers of the competition, a regional newspaper, claimed unlimited use of all photos submitted, in any medium worldwide and for any purpose for the next two years – and it got worse! The winners were obliged to relinquish copyright of their photos permanently.

Why would anyone want to submit their pictures under such conditions? It caused me to lose all interest. A look at the rules of other photography competitions in Spanish newspapers and magazines revealed this rights-grabbing approach to be the norm, and apparently photographers accept it. I started wondering what the situation is in other countries. As for Spain, all I can say is, no way, José!

Chris Dunham, Leicestershire

A zoom will do

I have just been reading the bird photography edition of your magazine (AP 1 August), and it is excellent. I have been interested in wildlife photography for many years and currently use a Panasonic Lumix DMC-G1 and a 45-200mm lens for close-ups. Sure, you have to crop in to get at the detail, but the Panasonic has such good resolution that it isn't a problem. I think the photos below prove it.

John Wilson, Essex

JOHN WILSON

JOHN WILSON

Back Chat

AP reader **Tracy Hallett** meditates on the mentality of some photographers

ON a recent photographic trip to the Scottish town of Oban, I was lucky enough to experience a glorious blue-sky day, topped by a mouth-watering sunset. Standing at the front of McCaig's Tower, I looked down on the ferry port and out towards the island of Kerrera, watching as the land lost detail and transformed into a graphic silhouette. As the peach hues in the sky grew warmer, I rested my DSLR on a railing and activated the autofocus. The familiar *beep, beep* indicated that everything was sharp, so I fired a few frames off, adding a *click* to the acoustics. Pausing for breath, I became aware of a couple sitting on a bench behind me, quietly enjoying the vista. To my left stood three fellow photographers, each adding their own brand-specific *beep, beep, click, click* to this otherwise idyllic scene. Glancing back at the couple, it dawned on me that we photographers are sometimes a surprisingly selfish bunch.

This unexceptional incident made me question whether photographers, myself included, believe that ownership of a camera automatically entitles us to hog the view. While it may be true that we spend more time weather watching, tide dodging and observing the landscape than the average camera-less individual, who's to say that the dog walker or surfer straying into our carefully composed picture appreciates the scene any less than we do? While I was mulling this over the next day, I began to think about the couple on the bench again. Sitting quietly in the fading light, they were as lost in the landscape as I was. For that brief moment we were unified in our appreciation of Mother Nature. How, then, would I have reacted if one of the pair had produced a mobile phone and started noisily chatting to a friend? Was I not just as guilty with the incessant beeping and clicking of my camera? Come to think of it, was I not standing right in front of them, partially obscuring the view?

> **"We often pride ourselves on our sensitivity to our subject matter, but how about our sensitivity to those around us?"**

These thoughts triggered a physical reaction in me. Out came the camera manual and, with a spot of menu searching, the beeping was soon disabled. As for the 'view hogging', well that's a harder habit to break. While I'm not suggesting that we throw away our research and planning by allowing someone else to soak up the view in our place, I do think that we could all be more sympathetic. As photographers, we often pride ourselves on our sensitivity to our subject matter, but how about our sensitivity to those around us? Perhaps it's time to widen our awareness. In my experience, a simple shimmy to the left or right will often free up the view for others, without altering a composition too dramatically. Just give it a go.

Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

Amateur Photographer Technique

Photo Insight

TOM MACKIE EXPLAINS HOW HE BALANCED MIXED LIGHTING CONDITIONS TO CREATE THIS SPACE-LIKE IMAGE OF THE CITY OF ARTS AND SCIENCES COMPLEX IN SPAIN

THERE are many interesting angles to take photographs from at the City of Arts and Sciences leisure complex in Valencia, Spain. The complex, which was designed by Santiago Calatrava and Félix Candela, and completed in 2005, consists of several buildings. In AP 1 August I talked about an image I had taken of the El Palau de les Arts Reina Sofía opera house, and this is the same building but photographed from underneath an adjacent bridge. From this angle I could create a dynamic sweeping shape in my image.

During my visit, building work had been completed but the surrounding pools weren't yet filled with water. Fortunately, by the last day of my trip, the construction workers had filled half the pool and I was able to capture the reflections on the water's surface. First thing in the morning or last thing at night is the best time to photograph a scene like this because the wind is usually minimal so you get crisp, pristine reflections on the water.

I took this image as the sun went down. Crossover light or twilight is the time of day when the sun is below the horizon but there is still some colour in the light. The light is very soft and casts a diffuse effect on a scene. I did a recce the night before to work out when the best time would be to take this shot in terms of the amount of available light. After the recce I knew I had to have my camera set up and ready to shoot by 6pm – all I had to do then was wait for the light to drop to a level I was happy with.

I wanted to make sure the opera house was illuminated and the bridge wasn't completely black. The opera house is not lit by external lights – instead, the lights from the bridge cast the soft illuminations you see. There is a smooth gradation of light on the surface because the building isn't lit directly.

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's Tom Mackie

TOM MACKIE Architecture
As an internationally respected architectural photographer, Tom brings a wealth of experience to AP

I took this image using my Canon EOS 5D and a 17–40mm lens. With the advances in digital imaging, it is much easier to capture a balanced exposure in mixed lighting conditions. When using film, you need filters to balance the light, and the limitations of a film's sensitivity mean the window of opportunity for taking pictures is reduced. With digital imaging this isn't the case. When I was taking this image, it was difficult to see detail in the area under the bridge and on the opera house, but the digital sensor was able to pick out detail in even the darkest areas. The high sensitivity of the sensor also meant I could take pictures for a longer period of time.

Using an aperture of f/16, I set up my camera on a tripod so I could use a long exposure of 15secs at ISO 100. To shoot handheld in low light you would need a higher ISO setting.

I took this image at the widest focal length of the lens to capture as much of the scene as possible. Instead of featuring the whole opera house, I chose to include only a hint of the building and use the bridge to frame it. I also made sure the building didn't merge with the curve of the bridge by adjusting my shooting position. With architectural photography it is a good idea to also use a spirit level to ensure any lines, and the horizon in particular, are straight.

© TOM MACKIE

The buildings at the City of Arts and Sciences complex are quite surreal and at night they look supernatural. By playing around with your shooting position you can find an angle that makes the structures appear more alien-like and unusual. **AP**

To see more images by Tom visit **www.tommackie.com**

Talking technique

When I'm taking pictures after the sun has gone down, I try to capture the afterglow rather than a completely dark sky. Sometimes changing your white balance in low-light conditions can create interesting colour effects. I took this image in raw and used auto white balance. Although using auto white balance is great for balancing the light in mixed lighting conditions, try altering your white balance setting and see what effects you can create. When shooting raw you can make changes to the white balance during post-processing, but if you are working in JPEG try switching your white balance setting at the time of shooting. For example, if you switch to cloudy white balance when taking pictures just after sunset, you can often pick up a pleasant hue from the sky, which warms the scene and gives a lovely glow to the buildings. Conversely, the tungsten setting will make the overall tone quite blue and cold, so you could try using this setting to bring out the blue tones in a scene. The only drawback is the buildings won't be as warm in colour. Experiment with the settings and see what works best.

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8	**Leica** Minilux (35mm) Condition = 5* - **Southampton H/St**	**£249.00**
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The long and the thin of it

Panoramic pictures are striking and compelling, says **Charles Twist**, as he explains how to find the ideal subject and create strong compositions

MOST cameras produce pictures that fall within a narrow range of formats, where the aspect ratio varies from 1:1.17 to 1:1.5. These formats have a little asymmetry but not too much, establishing a versatile foundation for composition. Composing within an elongated frame – an aspect ratio of 1:3, for instance – presents the challenges of maintaining good balance, structure and drama. With its exaggerated length, how do you create a memorable picture in the panoramic format? The first part of the answer is equipment, while the second lies in the art of composition.

Panoramic pictures are either strips of 120 or 220 roll film measuring 5.6x17cm ±1cm (known as 6x17cm) or are made by stitching together pictures taken on a camera with a smaller aspect ratio. The latter is especially common today, with many software articles available to take you through each step. For the purpose of this article, I would prefer to discuss the film alternative, which has two fundamental advantages over digital imaging. First, when stitching digital images together, the conditions, not uncommonly, will have changed between the first and last shot, whereas making photographs is about capturing a single moment. Second, a lot of work is needed at the post-processing stage to match up two parts in a series of digital images where there was a lot of movement (the ocean waves or vegetation, for example) or a change in the light.

Manufacturers of 6x17cm cameras include Linhof, Ebony and Gaoersi. Various models are available second-hand, including the legendary Fuji G617 and GX617, and the Fotoman 617. These cameras are highly specialised, so for flexibility and value for money I prefer to attach a roll-film holder to the back of my large-format view camera. This gives me the choice of shooting in either 5x4in or 6x17cm format. I also get to choose the focal length of the lens, plus, as I will go on to explain, I can control the focal plane and perspective, which is something the dedicated cameras do not always allow. Manufacturers of roll-film backs include Horseman, Canham, Shen-Hao and Da Yi.

All the photographs in this article were taken on folding view cameras, with either a 135mm or a 120mm lens. These lenses produce a 6x17cm picture, which on the short axis is equivalent to a picture taken with a 210mm lens, while the long axis equates to a 90mm lens (on a

Top: Two decaying boats huddle together in death beside their old slipway. The weather and sense of open space complete the metaphor
Linhof Technikardan, Fujinon SW120mm f/8, Fujichrome Velvia 50

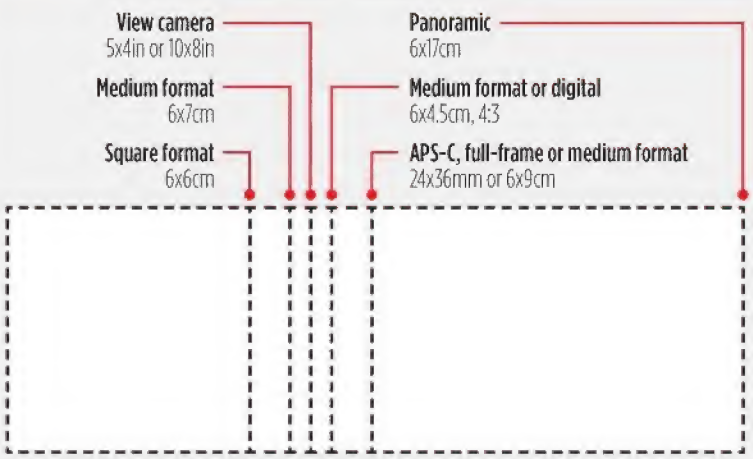
Above: The old pier at Skinningrove in Cleveland was used to ship out local iron and steel. The wide angle of view reveals the full extent of the pier and the brutality of its faded architecture
Toyo 45A, Caltar II-N 135mm f/5.6, Fujichrome Velvia 50

full-frame DSLR these focal lengths correspond to 60mm and 25mm respectively). As such, this format combines a wide angle of view along the long axis, with the foreshortened perspective of longer lenses.

The key to composition is to squeeze all the elements of the photograph into the diminutive short axis while spreading them out over the considerable length. This maintains interest throughout the picture. Initially, it helps to take a composition from a squarer format and simply stretch it, since a successful composition still relies on the identification of visual cues and their distribution within the frame. Also, it is a good idea to limit the number of cues as much as possible in order to maximise the picture's legibility.

In landscape photography, it is very natural to use the 6x17cm format horizontally, in order to emphasise the sweep of the land while removing from the picture distracting or boring subjects beyond and before the main subject. In squarer formats, the foreground is usually placed at the bottom and the background at the top, but in the horizontal

A peaceful dawn over Errington ridge in Cleveland on a cold winter morning. Roseberry Topping can be seen in the distance
Toyo 45A, Caltar II-N 135mm f/5.6, Fujichrome Velvia 50



Common aspect ratios

This diagram shows how strikingly different the panoramic format is, relative to the more common formats on the market. Even less common formats, such as 5x7in and old standards such as whole plate (8½x6½in) fall within the narrow range from 1 to 1.5. Composing for 6x17cm requires its own rules and therefore enables the photographer to create truly distinctive pictures.

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ALL PICTURES: © CHARLES TWIST

6x17cm format, there is little room to develop the subject from top to bottom. Here, the development must proceed from side to side. I have often found successful compositions by placing a prominent foreground feature to one side of the picture and then letting the view unfold from there. It creates a narrative, where the subject's story evolves as the eye travels the length of the frame.

A view camera facilitates this manner of composition and is therefore better than a fixed-plane camera. The mechanical flexibility of the view camera gives subtle control of the focal plane. By swinging the lens, the focal plane can travel from a foreground placed on the left or right of the frame to a background on the opposing side. However, the focal plane need not be parallel to the top and bottom edges of the frame. Combining swing with tilt means it can run diagonally. In this way, sharp focus can be maintained from bottom left to top right or vice versa. Dropping certain elements of the picture out of focus gives them a secondary role, while the sharply focused elements drive the narrative. This permits complex compositions that work on many levels.

Sunrise over Robin Hood's Bay in North Yorkshire. There was little visual interest in the sky so it made sense to use the 6x17cm format, which concentrates the attention on the village and the cliffs beyond Toyo 45A, Caltar II-N 135mm f/5.6, Fujichrome Velvia 50.

> "The mechanical flexibility of the view camera gives subtle control of the focal plane"

The view camera also gives the ability to control perspective, so that the verticals and/or horizontals of the subject are conserved in the photograph. This is especially useful given that the long axis corresponds to a wideangle lens. I use this feature a lot in architecture photographs, where I shift the lens up or down (while keeping the back straight) in order to show more sky or foreground, or to show different features of the building. **AP**

Fine-tuning your composition

1 I have already discussed what makes a good composition in the 6x17cm format, but here I will look at what works and what doesn't. In this sequence of images taken on Iona, off the Scottish mainland, picture 1 takes a broad a view of the scene. The colours are fairly muted and with the sun behind the clouds the light is diffused, bathing the scene evenly. This brings out detail in the foreground, which defines the character of the locale. The composition, however, is not very strong. Some might say it is unforced and see that as a good thing, but if the opportunity presents itself I prefer to create a photograph that is about more than just the scene.

2 By moving forward, I was able to de-clutter the foreground to produce picture 2. In this scene, I have drawn attention to the rock on the right-hand side of the foreground. The left-hand side of the picture is occupied by a looming mass of rocks. The colours are warmer and the first rays of sun are peeking through a gap in the clouds. The light is still soft enough to impart detail to the foreground rocks, but the rocks on the left are dark and weigh the picture down. This has two consequences, good and bad: they root the picture on the left, allowing it to unfold from there and creating a storyline going left to right in the same manner that we write, which is natural to the western eye; but they also create an imbalance.

3 I felt something was needed on the right-hand side that was at least as strong as the rocks on the left. It seemed that the chink in the clouds would allow the sun to make a brief appearance, so I swung the camera slightly to the right and took picture 3. I reduced the weight of the rocks on the left and made sure the sun and its reflections in the water had plenty of room on the right. The bright red of the sun draws the viewer's attention, and the picture now moves from left to right with visual cues at both ends. It has the dark root on the left and the open horizon on the right, so as the eye scans the picture the mind moves into it, away from the foreground. This imparts a subtle diagonal from bottom left to top right that counters the inherent horizontality of the format.

The strong backlight now prevents me from showing much detail in the foreground beyond specular highlights, since transparency film – in this case Fujichrome Velvia 50 – has a narrow dynamic range of just about four stops. This foreground is therefore punctuated by bold silhouettes, which is acceptable given that I previously reduced its complexity and made it clearer to the viewer. The emphasis of the picture has moved from the texture of the land in picture 1 to the nature of the landscape in picture 3.

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D100 body, boxed, complete	MINT-	£299.00
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D50 body + 18-55mm f/3.5-5.6G DX AF-S Nikkor	EXC++	£275.00

NIKON COOLPIX DIGITAL CAMERAS

Coolpix S6 Kit, boxed and complete	MINT-	£145.00

NIKON 35MM FILM COMPACT CAMERAS

Nikon 28Ti Titanium, black, boxed	MINT-	£495.00

NIKON 35MM AF FILM SLR CAMERAS

F6 body, boxed and complete	MINT-	£1299.00
F6 body, boxed and complete (only used nine rolls of film)	MINT-	£1345.00
F6 body, boxed and complete	EXC+ +	£995.00
F6 body	EXC+ +	£899.00
F5 body, 50th Anniversary edition, display box, (RRP £2300)	MINT-	£1495.00
F5 body, 50th Anniversary edition, display box, (RRP £2300)	EXC++	£995.00
F5 body, boxed	EXC++	£425.00
F5 body	EXC+	£345.00
F5 body	EXC	£295.00
F5 body	VG	£275.00
F100 body + MB-15 grip, boxed	MINT-	£525.00
F100 body, boxed	MINT-	£445.00
F100 body	EXC	£299.00
F100 body	VG	£149.00
F80 body, black	MINT-	£139.00
F90x body, boxed	EXC++	£175.00
F90x body	EXC++	£165.00
F-401x body	EXC+	£59.00

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NIKON 35MM MANUAL FOCUS SLR CAMERAS

F3 body	EXC	£225.00
F3 Limited Edition body with special presentation box	EXC+	£1195.00
F3/T Titanium body, champagne	EXC	£399.00
F3P body + MD-4 motor drive + MF-6B auto rewind stop back	EXC+	£750.00
FE2 body, chrome	EXC++	£225.00
FE2 body, chrome	VG	£179.00
FE2 body, black	VG-	£149.00
FA body, chrome	EXC+	£199.00
FA body, black	EXC	£225.00
F2 body (with DE-1 eye-level finder) chrome	EXC+	£425.00
F2SB Photomic body, chrome	MINT-	£1795.00
F2SB Photomic body, chrome	VG	£495.00
F2AS Photomic body, chrome	EXC+	£399.00
F2A Photomic body, chrome	MINT-	£495.00
Nikkormat FS body, chrome RARE non-metered version	VG-	£249.00
Nikkormat EL body, chrome	EXC+	£95.00
Nikkor F body, chrome & 5cm f/2 Nikkor-S (Rare German version)	EXC++	£2999.00
Nikkor F Photomic FTn finder, chrome (Rare German version)	EXC++	£495.00
F body, chrome, mirror-up version by Marty Forscher, RARE	VG	£875.00
F-36 Motor Drive unit 'F' script & Nippon Kogaku logo	VG	£350.00
MD-2/MB-1 Motor Drive Unit for F2 series	MINT-	£325.00
MD-4 Motor Drive for F3 series, Last of the new stock list RRP £610.00	NEW	£450.00
MD-4 Motor Drive for F3 series	MINT-	£225.00
MD-4 Motor Drive for F3	EXC+	£59.00
MD-4 Motor Drive for F3	VG	£39.00
MF-4 (250 back for F3 series) 250 film exposure back	EXC+	£295.00
MD-12 motor drive for FM3A/FM2/FE2/FE/FA, boxed (RRP £439.99)	NEW	£375.00
MD-12 motor drive for FM3A/FM2/FE2/FE/FA	EXC	£89.00
MF-16 Multi-Function back for FM2	VG	£39.00

NIKON 35MM RANGEFINDER EQUIPMENT

Nikon SP body, black & 3.5cm f/1.8 W-Nikkor lens, black, Limited Edition, double boxed, last of the brand new stock	NEW	£4995.00
Nikon S3 body, chrome & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case, last of the brand new stock	NEW	£3800.00
Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800)	NEW	£1995.00
Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S.C instruction manual, warranty card, box	EXC++	£3599.00

AF (AUTOFOCUS) NIKKOR LENSES

14mm f/2.8D AF Nikkor, case, boxed	EXC++	£995.00
14mm f/2.8D AF Nikkor, case, boxed	EXC+	£949.00
18mm f/2.8D AF Nikkor, case, hood, boxed	MINT-	£995.00
20mm f/2.8D AF Nikkor, hood	EXC+	£365.00
24mm f/2.8D AF Nikkor, boxed	MINT-	£279.00
60mm f/2.8D AF Micro-Nikkor, boxed	EXC++	£259.00
85mm f/1.4D AF Nikkor, lens hood, boxed	MINT	£825.00
85mm f/1.4D AF Nikkor, lens hood	MINT-	£799.00
85mm f/1.4D AF Nikkor, lens hood, boxed	EXC++	£775.00
105mm f/2.8D AF Micro-Nikkor, boxed	MINT-	£475.00
105mm f/2.8D AF Micro-Nikkor	MINT-	£459.00
105mm f/2.8D AF Micro-Nikkor	EXC++	£435.00
105mm f/2.8D AF Micro-Nikkor	EXC+	£425.00
105mm f/2.8 AF Micro-Nikkor	EXC++	£395.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT-	£699.00
105mm f/2D AF-DC Nikkor (Defocus Control)	EXC++	£679.00
135mm f/2D AF-DC Nikkor (Defocus Control)	MINT	£825.00
135mm f/2D AF-DC Nikkor (Defocus Control)	MINT-	£795.00
180mm f/2.8D AF IF-ED Nikkor, case, boxed	MINT-	£549.00
180mm f/2.8D AF IF-ED Nikkor	MINT-	£535.00
180mm f/2.8D AF IF-ED Nikkor	EXC++	£495.00
200mm f/4D AF IF-ED Micro-Nikkor, lens hood, case, boxed	MINT-	£1095.00
200mm f/4DG AF IF-ED Micro-Nikkor, lens hood	MINT-	£1049.00
200mm f/4DG AF IF-ED Micro-Nikkor, lens hood	EXC++	£995.00
200mm f/4DG AF IF-ED Micro-Nikkor, lens hood	EXC+	£975.00
300mm f/2.8G AF-S VR IF-ED Nikkor, case, hood	MINT	£3499.00
12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT	£695.00
14-24mm f/2.8G AF-S IF-ED Zoom-Nikkor, hood, case, boxed	MINT-	£1165.00
17-35mm f/2.8D AF-S IF-ED Zoom-Nikkor, case, hood, boxed	NEW	£1675.00
17-55mm f/2.8G AF-S IF-ED Zoom-Nikkor, hood, boxed	MINT	£875.00
17-55mm f/2.8G AF-S IF-ED Zoom-Nikkor, hood, boxed	MINT-	£825.00
18-35mm f/3.5-4.5D AF ED Zoom-Nikkor, hood, boxed	MINT-	£375.00
18-35mm f/3.5-4.5D AF ED Zoom-Nikkor, hood	EXC+	£345.00
18-35mm f/3.5-4.5D AF ED Zoom-Nikkor, hood	EXC+	£325.00
18-55mm f/3.5-5.6G AF-S VR DX ED Zoom-Nikkor	MINT-	£139.00
18-55mm f/3.5-5.6G AF-S VR DX ED Zoom-Nikkor	MINT-	£115.00
18-70mm f/3.5-4.5 AF-S Zoom-Nikkor, hood, case, boxed	MINT-	£235.00
18-70mm f/3.5-4.5 AF-S Zoom-Nikkor, hood, case	MINT-	£225.00
18-70mm f/3.5-4.5 AF-S Zoom-Nikkor, hood	EXC	£169.00
18-200mm f/3.5-5.6G AF-S VR Nikkor, lens hood, case, boxed	MINT	£475.00
18-200mm f/3.5-5.6G AF-S VR Nikkor, lens hood, case	MINT-	£445.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood	MINT	£1125.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood	MINT-	£1095.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood	EXC+	£1045.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood	EXC	£995.00
28-70mm f/2.8D AF-S IF-ED Zoom-Nikkor, hood	EXC+	£925.00
28-85mm f/3.5-4.5 AF Zoom-Nikkor	EXC+	£145.00
28-100mm f/3.5-5.6G AF Zoom-Nikkor	NEW	£95.00
28-105mm f/3.5-4.5D AF Zoom-Nikkor, boxed	MINT-	£245.00
28-105mm f/3.5-4.5D AF Zoom-Nikkor	MINT-	£225.00
28-200mm f/3.5-5.6D AF Zoom-Nikkor	EXC++	£265.00
28-200mm f/3.5-5.6D AF Zoom-Nikkor	EXC+	£235.00
35-70mm f/2,8D AF Zoom-Nikkor, lens hood	EXC++	£399.00
35-80mm f/4-5.6D AF Zoom-Nikkor	MINT-	£69.00
35-105mm f/3.5-4.5D AF Zoom-Nikkor, boxed	MINT-	£125.00
35-135mm f/3.5-4.5D AF Zoom-Nikkor N	MINT-	£145.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	EXC++	£945.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	EXC+	£895.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor	MINT	£1495.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor (Tropical Grey version)	MINT	£1795.00
70-210mm f/4-5.6 AF Zoom-Nikkor	EXC++	£95.00
70-210mm f/4-5.6 AF Zoom-Nikkor, hood, boxed	MINT	£175.00
70-300mm f/4-5.6 AF Zoom-Nikkor	EXC++	£125.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor N, hood	MINT-	£725.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor N, hood	EXC++	£675.00
80-200mm f/2.8D AF IF-ED Zoom-Nikkor N, hood	EXC+	£649.00

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80-200mm f/2.8D AF-S IF-ED Zoom-Nikkor, case, hood, boxed	MINT	£1495.00
80-200mm f/2.8D AF-S IF-ED Zoom-Nikkor, case, hood, boxed	MINT-	£1395.00
80-200mm f/2.8 AF IF-ED Zoom-Nikkor (push/pull zoom)	EXC++	£385.00
80-400mm f/4.5-5.6D VR AF IF-ED Zoom-Nikkor, hood, case	EXC++	£1025.00
200-400mm f/4G AF-S VR Zoom-Nikkor, hood, case & CPL-1L Polarising filter	MINT-	£4295.00
200-400mm f/4G AF-S VR Zoom-Nikkor, hood, case	MINT-	£4195.00
TC-14E 1.4x Teleconverter for AF-S/AF-I, boxed	MINT-	£245.00
TC-20E 2x Teleconverter for AF-S/AF-I, boxed	MINT-	£199.00

Manual Focus Nikkor Lenses

7.5mm f/5.6 Fish-eye-Nikkor c/w 7.5mm finder, pre-AI	VG	£595.00
8mm f/2.8 Fisheye-Nikkor AIS, cap, case RARE	MINT-	£3695.00
8mm f/2.8 Fisheye-Nikkor AI, cap, RARE	MINT-	£3495.00
15mm f/3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)	NEW	£1995.00
15mm f/3.5 Nikkor AIS, boxed	MINT-	£1495.00
15mm f/3.5 Nikkor AIS, boxed	EXC++	£895.00
16mm f/2.8 Fisheye-Nikkor AIS	MINT	£549.00
16mm f/2.8 Fisheye-Nikkor AIS	EXC++	£495.00
16mm f/2.8 Fisheye-Nikkor AI	EXC++	£475.00
18mm f/3.5 Nikkor AIS, case, lens hood, boxed (RRP £1,550.00)	MINT	£995.00
18mm f/3.5 Nikkor AIS	MINT-	£895.00
18mm f/4 Nikkor AI & HN-15 lens hood, VERY RARE	EXC+	£495.00
20mm f/2.8 Nikkor AIS, boxed (RRP £1,000.00)	NEW	£799.00
20mm f/2.8 Nikkor AIS, boxed	MINT	£599.00
20mm f/2.8 Nikkor AIS	MINT-	£445.00
20mm f/3.5 Nikkor AIS	MINT-	£289.00
20mm f/3.5 Nikkor AIS	EXC++	£245.00
24mm f/2 Nikkor AIS, boxed (RRP £990.00)	NEW	£945.00
24mm f/2 Nikkor AIS, boxed	MINT-	£599.00
24mm f/2 Nikkor AIS	EXC++	£545.00
24mm f/2.8 Nikkor AIS, boxed Last of the new stock (RRP £670.00)	NEW	£595.00
24mm f/2.8 Nikkor AIS, boxed	MINT	£495.00
24mm f/2.8 Nikkor AIS, boxed	MINT-	£375.00
24mm f/2.8 Nikkor AI	EXC++	£295.00
24mm f/2.8 Nikkor AI	VG	£165.00
24mm f/2.8 Nikkor-N.C. Auto pre-AI, scalloped focus barrel	EXC++	£225.00
24mm f/2.8 Nikkor-N.C. Auto pre-AI, scalloped focus barrel	VG	£75.00
28mm f/2 Nikkor AIS, boxed (RRP £920.00)	MINT	£599.00
28mm f/2 Nikkor AIS, boxed (RRP £920.00)	MINT-	£549.00
28mm f/2 Nikkor AIS	EXC	£379.00
28mm f/2 Nikkor AIS	VG	£345.00
28mm f/2 Nikkor AI	EXC++	£425.00
28mm f/2.8 Nikkor AIS	NEW	£545.00
28mm f/2.8 Nikkor AIS	MINT	£445.00
28mm f/2.8 Nikkor AIS	EXC+	£295.00
28mm f/2.8 Nikkor AIS	EXC+	£295.00
28mm f/2.8 Nikkor AI	MINT-	£195.00
28mm f/3.5 Nikkor AI	MINT-	£99.00
28mm f/3.5 PC-Nikkor (Perspective Control) (RRP £1,539.00)	NEW	£1195.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	MINT-	£595.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC++	£495.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC	£395.00
35mm f/1.4 Nikkor AIS, boxed (RRP £1,350.00)	NEW	£999.00
35mm f/1.4 Nikkor AIS, boxed	MINT-	£799.00
35mm f/1.4 Nikkor AIS	MINT-	£695.00
35mm f/1.4 Nikkor AIS, boxed	EXC++	£645.00
35mm f/2 Nikkor AIS	MINT-	£395.00
35mm f/2 Nikkor AIS	EXC++	£345.00
35mm f/2 Nikkor AIS	EXC+	£295.00
35mm f/2 Nikkor AI	MINT-	£299.00
35mm f/2 Nikkor AI	EXC++	£279.00
35mm f/2.8 PC-Nikkor (Perspective Control), last black knob version	MINT-	£375.00
35mm f/2.8 PC-Nikkor (Perspective Control), last black knob version	EXC++	£349.00
35mm f/2.8 PC-Nikkor (Perspective Control), last black knob version	EXC+	£245.00
35mm f/2.8 PC-Nikkor (Perspective Control), last black knob version	VG	£199.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	MINT-	£199.00
35mm f/2.8 PC-Nikkor (Perspective Control), silver knob version	EXC+	£165.00
35mm f/3.5 PC-Nikkor (Perspective Control), first version	EXC	£195.00
45mm f/2.8P Nikkor, chrome, filter, hood (RRP £440.00)	NEW	£275.00
45mm f/2.8P Nikkor, black, filter, hood, boxed	MINT	£745.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT	£249.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT-	£215.00
45mm f/2.8 GN Nikkor AI'd	EXC++	£125.00
45mm f/2.8 GN Nikkor pre-AI	EXC++	£115.00
50mm f/1.2 Nikkor AIS, boxed (RRP £820.00)	NEW	£599.00
50mm f/1.2 Nikkor AIS	MINT	£499.00
50mm f/1.2 Nikkor AIS	MINT-	£445.00
50mm f/1.2 Nikkor AIS	EXC++	£375.00
50mm f/1.4 Nikkor AIS, boxed (RRP £650.00)	NEW	£475.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£395.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel, pointed meter coupling prong, chrome filter ring	MINT	£300.00
50mm f/1.4 Nikkor-S Auto pre-AI, scalloped focus barrel	EXC	£145.00
50mm f/1.8 Nikkor AI	EXC++	£115.00
5cm f/2 Nikkor-S Auto, 'tick marked', scalloped focusing barrel, pre-AI	MINT-	£995.00
55mm f/1.2 Nikkor AI	MINT-	£595.00
55mm f/1.2 Nikkor-SC Auto, pre-AI, scalloped focusing barrel	EXC	£215.00
55mm f/1.2 Nikkor-SC Auto, pre-AI, scalloped focusing barrel	VG	£145.00
55mm f/2.8 Micro-Nikkor AIS, boxed (RRP £600.00)	NEW	£499.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£399.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£345.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£275.00
55mm f/2.8 Micro-Nikkor AIS, boxed	EXC+	£195.00
58mm f/1.2 Noct-Nikkor AIS, RARE	MINT-	£2495.00
85mm f/1.4 Nikkor AIS, lens hood, boxed (RRP £1,140.00)	MINT-	£845.00
85mm f/1.4 Nikkor AIS, lens hood	MINT-	£775.00
85mm f/1.4 Nikkor AIS, lens hood	EXC++	£695.00
85mm f/1.8 Nikkor-H, pre-AI, scalloped barrel	VG	£195.00
85mm f/2.8D PC Micro-Nikkor, case, lens hood, boxed	MINT-	£875.00
85mm f/2.8D PC Micro-Nikkor, case, hood	MINT-	£845.00
85mm f/2.8D PC Micro-Nikkor	EXC++	£695.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	MINT	£749.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	MINT-	£719.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	EXC++	£675.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	EXC+	£649.00
105mm f/2.5 Nikkor AI	EXC++	£275.00
105mm f/2.5 Nikkor AIS	MINT-	£375.00
105mm f/2.5 Nikkor AIS	EXC++	£295.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	NEW	£799.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	MINT-	£575.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	MINT-	£545.00
105mm f/2.8 Micro-Nikkor AIS, boxed (RRP £1,160.00)	EXC+	£445.00
135mm f/2 Nikkor AIS (RRP £1,219.99)	MINT-	£599.00
135mm f/2 Nikkor AIS (RRP £1,219.99)	EXC+	£495.00
135mm f/2 Nikkor AI	EXC	£395.00
135mm f/2.8 Nikkor AIS	MINT-	£295.00
135mm f/2.8 Nikkor AIS	EXC++	£245.00
135mm f/2.8 Nikkor AIS	EXC+	£199.00
135mm f/2.8 Nikkor AIS	EXC+	£199.00
135mm f/3.5 Nikkor AI	VG	£159.00
180mm f/2.8 Nikkor AI	MINT-	£399.00
180mm f/2.8 Nikkor AI	EXC++	£365.00
180mm f/2.8 Nikkor ED AIS (RRP £1,240.00)	EXC++	£625.00
180mm f/2.8 Nikkor ED AIS (RRP £1,240.00)	EXC	£425.00
200mm f/4 Micro-Nikkor AIS (RRP £1,179.00)	EXC++	£545.00
200mm f/4 Micro-Nikkor AIS (RRP £1,179.00)	EXC	£445.00
200mm f/4 Nikkor AIS	EXC++	£189.00
200mm f/4 Nikkor AIS	EXC+	£175.00
200mm f/4 Nikkor AI	EXC++	£125.00
200mm f/2 Nikkor ED AIS, lens hood, trunk case, boxed	NEW	£5000.00
300mm f/4.5 Nikkor IF-ED AIS	MINT-	£595.00
300mm f/4.5 Nikkor IF-ED AIS	EXC++	£565.00
300mm f/4.5 Nikkor IF-ED AIS	EXC++	£565.00
300mm f/4.5 Nikkor AIS	VG	£365.00
300mm f/4.5 Nikkor AIS	EXC	£299.00
500mm f/8 Reflex-Nikkor, with case, HN-27 hood, 5 filters	EXC+	£475.00
500mm f/8 Reflex-Nikkor-C, with case, hood, 5 filters, boxed	MINT-	£495.00
500mm f/8 Reflex-Nikkor-C, with case, hood, 5 filters	MINT-	£425.00
500mm f/8 Reflex-Nikkor-C	EXC	£395.00
800mm f/5.6 Nikkor IF-ED AIS, hood, case (RRP £8,659.99)	NEW	£4995.00
1000mm f/11 Reflex-Nikkor with focusing know	EXC+	£1595.00

Teleconverters

TC-200 2X Teleconverter AI	MINT-	£105.00
TC-300 2x Teleconverter AI	EXC	£175.00
TC-301 2x Teleconverter AIS	EXC	£195.00

Manual Focus Zoom-Nikkor Lenses

28-50mm F/3.5 Zoom-Nikkor AIS, lens hood	EXC++	£275.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS, boxed	NEW	£769.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS, boxed	EXC++	£349.00
35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread)	VG	£199.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS (RRP £589.00)	NEW	£499.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£199.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	EXC++	£125.00
35-135mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£275.00
80-200mm f/4.5 Zoom-Nikkor AI	EXC++	£179.00
85-250mm f/4 Zoom-Nikkor pre-AI	VG-	£195.00
100-300mm f/5.6 Zoom-Nikkor AIS, boxed	MINT	£279.00

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Secondhand Equipment Grading Description

- MINT 100% as new
- MINT- 98%-99% as new
- EXC++ 95%-97% as new
- EXC+ 90%-94% as new
- EXC Original finish may have slight scratches or rubbed. No dents or deep scratches.
- VG May be slightly scratched, scuffed or worn, but in good mechanical order with clean optics

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Textures and patterns

Take a closer look at our coastline and countryside, says **Colin Roberts**, and you'll see a whole new world of picture opportunities

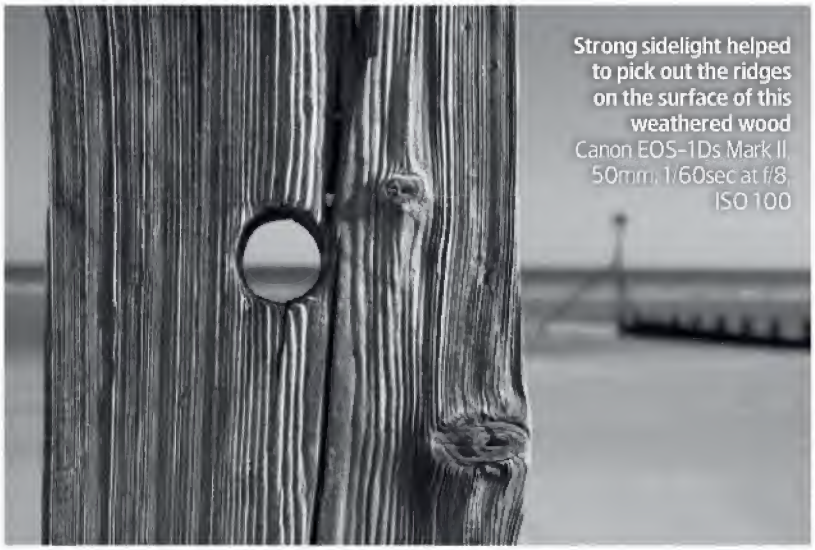
TEXTURES and patterns present a whole range of possibilities to the photographer, but for their potential to be exploited they need to be recognised and photographed well. Some of them are small scale, while others are transitory and short lived, but in either case they can make intriguing subjects.

Textures

Texture tells us about the surface of a subject and lets us imagine what it would feel like, so in a photograph it's always a valuable source of information and can even be the key to understanding the rest of the picture. Alternatively, when seen alone and detached from its surroundings, a textured surface can take on a graphic or abstract look.

Most textures show up best when side-lit because every contour casts its own shadow, so bear this in mind when you come across a suitable subject. Textures on the ground are best shot early or late in the day when the sun is low and cuts across the surface, with examples being ridges of sand on a beach, or clay which has shrunk and cracked once a puddle has dried up. On the other hand, sidelight for textures on vertical surfaces like tree bark can occur at any time of the day, depending on the aspect of the subject. Of course, if you're photographing a small detached object you can usually rotate it so that the sun's rays strike it obliquely. It is an interesting fact that by examining the texture in a photograph, you can reliably judge both the direction and quality of the light in which it was taken.

Apart from lighting, depth of field is the main technical consideration for shooting close-range details of texture. Keep flat surfaces parallel to the plane of your sensor and ensure that your chosen aperture gives a range of

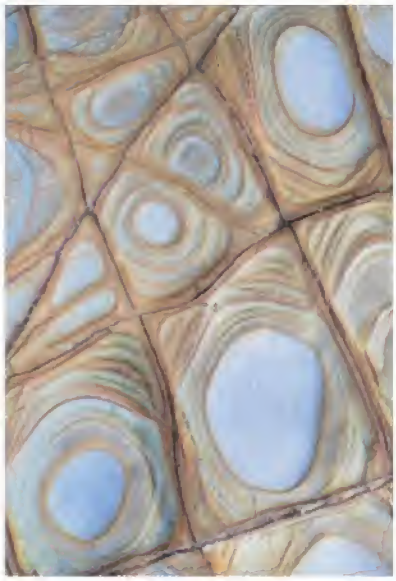


Strong sidelight helped to pick out the ridges on the surface of this weathered wood
Canon EOS-1Ds Mark II, 50mm, 1/60sec at f/8, ISO 100

ALL PHOTOS © COLIN ROBERTS

Left: The low-angled sunlight helped to reveal the pronounced texture on these sand flats
Canon EOS-1Ds Mark II, 20mm, 1/8sec at f/22, ISO 100, 0.6 ND grad filter

Above: Leaf-miner insects had created an intricate pattern on this leaf surface
Canon EOS-1Ds Mark II, 50mm, 2secs at f/16, ISO 100



Above: I isolated an area of swirling patterns on this rock face for a frame-filling abstract
Canon EOS-1Ds Mark II, 50mm, 1/2sec at f/16, ISO 100

A close-up of knotted wood and invading lichen on a holly tree
Nikon F3, 105mm, 1/4sec at f/16, Fujichrome Velvia 50, polariser

"Showing texture to best effect is not always a case of isolating the subject from its surroundings"

sharpness that is at least equivalent to the depth of the subject. A tripod is pretty much an essential, and remember it's worth using mirror lock-up for macro work to eliminate vibration.

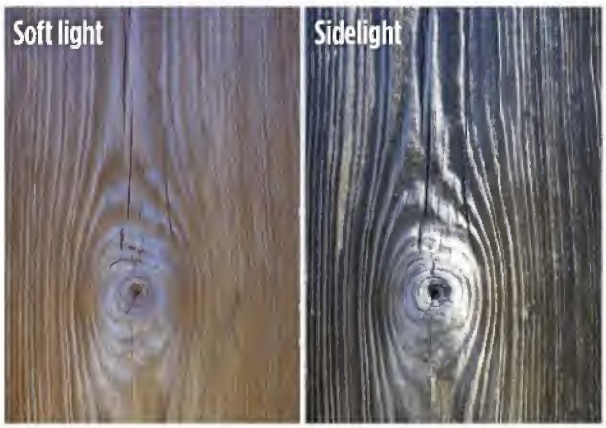
Showing texture to best effect is not always a case of isolating the subject from its surroundings. Sometimes it's better to capture one texture against another, thus emphasising the contrast of surfaces. There are plenty of natural examples of this, such as smooth, rounded pebbles lying under a jagged rock face, where years of erosion have produced a contrast of surface types. Think how the sharp, spiky exterior of a chestnut pod contrasts with the polished dark nut inside, or how the smooth surface of drifting snow meets the rugged texture of a dry-stone wall. In any environment you can look for natural contrasts, and choose a viewpoint that brings them together within the frame.

Patterns

There's an infinite variety of patterns to be found both in nature and in the man-made landscape. Like textures, they can be strong enough for images in their own right, or they can be used to add interest and structure to shots of the wider landscape. At one extreme they can be huge and only visible from afar, like the meandering curves of a river seen from a hilltop, while at the other they may be tiny and only noticeable at close range. Patterns can often be found where nature produces a network of similar shapes like those of leaves, shells or bubbles. The work of man often results in repetitive features such as plantations of trees or rows of straw bales.

Yet not all patterns are immediately recognisable, so study your locations to make sure you don't miss out. By using a specific angle with a particular focal length, you may be able to form a pattern from a randomly spaced group of objects. For example, isolated trees on a stretch of moor may present a chaotic scene, but from the right viewpoint you may be able to compose a shot that shows several in a row, or a group of three forming a triangle. By using this sort of approach you can create a more harmonious image.

With careful cropping you can intensify the appearance of a pattern, by isolating the area that contains the most visual repetition or rhythm. For example, you could use a telephoto lens to frame a cluster of lily pads on the surface of a pond, using the concentration of circular shapes to



The first image was shot in soft light to emphasise pattern. The second shot is an identical composition, but sidelit to emphasise texture
Canon EOS-1Ds Mark II, 50mm, f/16

Texture vs pattern

In some instances, both texture and pattern are prominent in the same subject. An example is the grain structure seen on the surface of ageing wood, where the series of ridges give it a pronounced texture, but the different colours within the grain show as a pattern, which matches the ridges. Lighting is the key: in a strong sidelight only the texture can be seen, but this disappears when the light is softened, leaving only the tonal pattern. So where texture and pattern are combined, decide which you want to show and light the subject appropriately.

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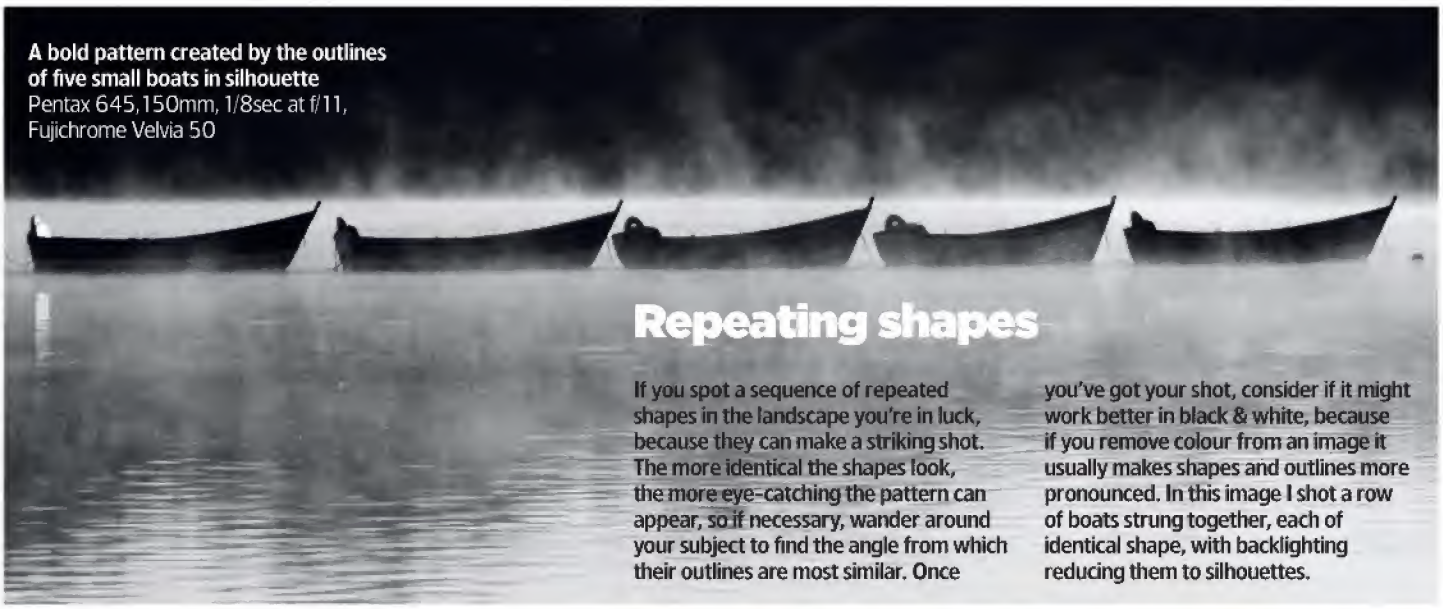

A bold pattern created by the outlines of five small boats in silhouette
Pentax 645,150mm, 1/8sec at f/11, Fujichrome Velvia 50

Repeating shapes

If you spot a sequence of repeated shapes in the landscape you're in luck, because they can make a striking shot. The more identical the shapes look, the more eye-catching the pattern can appear, so if necessary, wander around your subject to find the angle from which their outlines are most similar. Once you've got your shot, consider if it might work better in black & white, because if you remove colour from an image it usually makes shapes and outlines more pronounced. In this image I shot a row of boats strung together, each of identical shape, with backlighting reducing them to silhouettes.

create a graphic shot. Filling the frame is always a good approach when you're shooting for impact, because you're effectively stripping out what isn't relevant to your image.

We're probably all guilty of taking textures and patterns for granted now and again – especially when we're confronted with stunning views of coast or countryside. Yet while they may appear insignificant, we shouldn't forget that the land is pretty much made of them – in fact, without them, would there be any landscape at all? **AP**

I moved in close with a macro lens to capture these wave-like patterns on the surface of a pool of silt
Canon EOS-1Ds Mark II, 50mm, 1/500sec at f/8, ISO 500

Breaking the pattern

One technique you can employ when you're shooting a strong pattern is to include something that interrupts the rhythm. It could be an object of a different colour or shape to the surrounding pattern, but whatever you choose it needs to provide some sort of visual contrast. This breaks the monotony of the pattern, but at the same time emphasises the visual repetition in the rest of the scene. Think of a single poppy among neat rows of barley or the figure of a solitary person wandering in a maze – both are examples of situations where a pattern becomes more obvious because it has been interrupted.

A stray shell breaks the uniformity of this sand pattern
Canon EOS-1Ds Mark II, 135mm, 1/30sec at f/32, ISO 400

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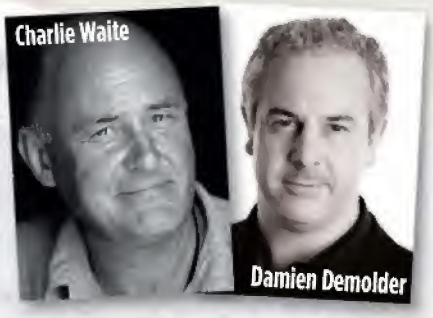
Digital Photographer

What Digital Camera

AP and WDC have teamed up with Light & Land – the UK's leading photographic tour company – to offer an exclusive workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

This exclusive tour will take place from 8-11 November in the beautiful English Lake District and will be limited to just 14 photographers, to ensure the maximum tuition and guidance throughout.

Based in the heart of the Lakes, in the beautifully situated Glenridding Hotel on the shores of Lake Ullswater, the group will use a private minibus to travel to locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland landscapes and is an expert at finding those magical compositions that often elude others.



The Lake District provides an astonishing variety of landscapes: from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra, to the lovely wooded shores of Rydal Water, the awesome Hard Knott Pass and the towering bulk of the Scafell range, England's highest mountain.

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OUR WORLD

Nathan Welton: Born in 1977 in the United States. Has travelled the world photographing athletes engaged in adventure sports and horseback riding. Featured in advertisements, newspapers, magazines, and other media, his photos have been recognised with a variety of awards. His wedding photography company "Dreamtime Images" is an internationally known studio.

Photo data: SIGMA 10-20mm F3.5 EX DC HSM, 1/640 second exposure at F6.3.

NATHAN WELTON SHOOTS THE WORLD WITH A SIGMA LENS.

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2 David Hollingsworth
Lincolnshire **37pts**
Fujifilm FinePix S8100fd, 1/2sec at f/8

David, an electronics engineer, made these bubbles in a large vase with a little washing-up liquid. He lit the scene with LED torches, using sweet wrappers to give different tones. 'I set my camera to its highest f-stop to increase depth of field, especially as I was shooting through glass, and my ISO was set low at ISO 64 to stop any noise,' he says. Afterwards he converted it to b&w and inverted it so the bubbles appear on the surface. **Judges say** Is it an alien landscape or are they stones? David has created a unique, and technically superb, image that makes the viewer think.

1 Savo Ilic
London **38pts**
Nikon D60, 18-55mm, 1/200sec at f/13, ISO 200

Savo, a videographer and keen wildlife photographer, had tried for several days to get a good shot of a damselfly. 'They mate in June, which is when I took this, so there were lots of them flying about,' says Savo. 'I tried several times, but either the light or the composition was wrong.' Finally, one sunny day, Savo spotted this large red damselfly resting on a leaf in his garden and immediately saw the potential for a striking image. 'When I saw the silhouette and the large eyes peeking over the top, I knew it was going to be the perfect picture,' he says. **Judges say** Where many photographers would opt for the standard view of the insect's body, Savo looked for a more unusual image. His patience and careful consideration of how he wanted to show his subject have created a more dynamic composition and an unusual picture.

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APOY 09

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In our **Looking Closer** round, you gave us bug's-eye views and showed us the finer details of nature's many structures

Savo Ilic, of London, has won first prize in our **Looking Closer** round of APOY, winning a Canon EOS 450D body, worth £669.99, and Canon's EF-S 60mm f/2.8 Macro USM lens, worth £509.99. The Canon EOS 450D is a 12.2-million-pixel DSLR offering 3.5fps capture capability for a continuous burst of up to 53 large JPEGs, as well as a nine-point wide-area AF to accommodate off-centre subjects. Canon's compact and lightweight EF-S 60mm f/2.8 lens offers full-time manual focus override. In total, Savo has won £1,179.98 worth of Canon kit.

Second prize of a Canon PowerShot SX10 IS, worth £426, goes to **David Hollingsworth**, of Lincolnshire. The 10MP PowerShot SX10 IS features a 20x wideangle zoom with optical Image Stabilizer for great telephoto performance.

In third place, **Koshy Johnson**, of Hull, will receive a pair of Canon's 8x25 IS binoculars, worth £384.99. At just 12cm wide and weighing only 490g, these compact, lightweight binoculars feature Tilt Mechanism Image Stabilizer, 8x magnification and battery power for six hours of continuous use.

The leader board

The leader board remains largely intact this round, apart from a dramatic shift at the top. As usual, our judges were faced with a difficult choice in choosing a winner, as you provided a diverse and creative range of images in your entries into our Looking Closer round of APOY 2009. In the end, I think you'll agree that they made the best choices.

Moving to the top of the leader board is **Kathy Wright**, who by making the top 50 this round leaps just ahead of 2007 winner **Mani Puthuran**, who had held the top spot for several months. **Barry Harrington**, meanwhile, holds on to third place, followed by **Sean Slevin**, who climbs to fourth. **Phil Hargreaves, Peter Holloway**, **Lee Jeffries**, **Adrian Hall**, **Gary McGhee** and **Patrick Dodds** round up the top ten. Be sure to catch the results of Round 7, **Bold Colour**, in AP 26 September, and our announcement of Round 8, **Reflection**, in AP 5 September.

3 Koshy Johnson
Hull **36pts**
Nikon D2x, 105mm, Fujichrome Provia, 2x flashguns

Koshy, a GP from Hull, has captured what is perhaps the most dramatic image to win in a round of APOY, yet also one of the most compelling. Spotting this large group of ants while he was on holiday in India, Koshy gingerly placed a dead cockroach next to the swarm. 'They immediately pounced,' he says. 'I was amazed by their team work.' Working close, he skilfully set up two flashes on either side of the scene to get a more even exposure. **Judges say** This is a picture that grabs your attention and doesn't let go. Koshy has shown great ability and captured incredible detail in a picture worthy of some of the top nature photographers.

1	Kathy Wright	165pts	6	Peter Holloway	124pts
2	Mani Puthuran	151pts	7	Lee Jeffries	112pts
3	Barry Harrington	136pts	8	Adrian Hall	107pts
4	Sean Slevin	132pts	9	Gary McGhee	105pts
5	Phil Hargreaves	130pts	10	Patrick Dodds	103pts

4 Sergio Moscato Brazil **35pts**
Canon A620, 29.2mm, 1/60sec at f/8
'Flies in love' Judges say A well-observed moment that must have lasted only an instant. Sergio has also captured wonderful detail in the flies' bodies

5 Ann Mead Bristol **34pts**
Nikon D90, 105mm macro plus 36mm extension tube, 1/60sec at f/16, ISO 200
Hoverflies mating Judges say Like Sergio above, Ann has very skilfully captured a fleeting moment in stunning detail

6 Fen Oswin London **34pts**
Nikon D3, 105mm macro, 1/320sec at f/9.0, ISO 200
Poppy seed head Judges say Fen has taken a subject we've all seen before and transformed it into a new, unfamiliar object with his clever use of perspective

7 Lesley Williamson Glasgow **34pts**
Canon EOS 30D, 100mm macro, 3.2secs at f/16, ISO 100
Parrot feather magnified by drop of water Judges say Lesley used only available light to capture this brilliant colour and symmetry

8 Paul Broadbent North Lincolnshire **34pts**
Canon EOS 40D, 150mm macro, 1/100sec at f/18, ISO 100, ringflash
'Holding position' Judges say Paul has captured a stunning stop-motion image with almost perfect lighting. You often only get one chance to make a shot like this work, and Paul has done it very well

9 Peter Holloway Lancashire **34pts**
Olympus E-400, 35mm macro, 1/160sec at f/7.1, ISO 200
'Eye level' Judges say There is a lot to like about this picture. Peter has got down low to the frog's own eye level, and rather than a frontal shot he has taken the frog's profile to make a picture we don't often see

10 Manuel Robles Madrid, Spain **34pts**
Canon EOS-1N, 180mm macro, 1/125sec at f/16, Fujichrome Sensia 100
Praying mantis Judges say Manuel found this mantis at Plaza Mayor in Madrid and brought it home to shoot in better lighting. This extra effort has helped to make a beautiful image with a nice emphasis on shape and form

11 David Meredith Warwickshire **33pts**
Sony Alpha 700, 105mm macro, 1/125sec at f/16, ISO 200
'Anemone' Judges say David shot this child's toy with a fractalius filter to give

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it a more abstract look. We love the light and how the tight frame makes you question what it is you are looking at

12 Rob Smith Norfolk **33pts**
Nikon Coolpix P5100, 47mm, 1/30sec at f/3, ISO 64
Bracken Judges say Using just a piece of card for a background and a small LED torch, Rob has given his subject a striking appearance. We love the fine details he captured in the fibres along the stem

13 Sean Slevin County Wexford, Ireland **33pts**
Fujifilm FinePix S7000
'Cucumber-green spider' Judges say Sean has captured wonderful colour, which is aided by the warmth created by the stunning side lighting. This is a wonderful picture

14 Dennis Low Hull **32pts**
Olympus E-1, 135mm, 1/180sec at f/4, ISO 100
'Cat and Mouse' Judges say Most of us would shoo our cats outside when they wake us at 5.30am. Dennis instead got his camera out and captured this shocking, yet captivating, cat's-eye view of his pet's latest kill

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15 Nick Board Berkshire **32pts**
Canon EOS 5D, 150mm macro, 1/200sec at f/16, ISO 100, flashgun
Physalis **Judges say** Stunning light and contrast. We like how Nick gave the pod extra space in the top of his frame

16 Phil Hargreaves Lancashire **31pts**
Canon EOS 40D, 100mm macro, 10secs at f/22, ISO 100
'A pocket zip on my favourite old leather jacket' **Judges say** This is a wonderful close-up of a familiar subject. We love the detail and texture

17 Tom Matheson Leicestershire **31pts**
Nikon D300, 105mm macro, 1/200sec at f/16, ISO 200, 2x flashguns
Physalis fruit **Judges say** Tom has skilfully filled his frame with this tiny subject and used a black background to emphasise its structure and shape

18 Ashley Field East Sussex **30pts**
Olympus E-1, 14-54mm, 1/1600sec at f/4.5, ISO 100
Insect on glass **Judges say** Ashley's silhouette, unusual angle, b&w conversion and the pattern of droplets has turned a familiar scene into something unique

19 Kevin Harrison North Yorkshire **30pts**
Nikon D300, 60mm macro, 1sec at f/51, ISO 100
Drawing pins **Judges say** Kevin has captured the perfect exposure in what must have been a tricky shot given the reflective surfaces of the pins

20 Meredith Wilson Greater London **30pts**
Canon EOS 20D, 105mm macro, 1/40sec at f/9, ISO 200
Dandelion head **Judges say** Meredith's black & white conversion serves to enhance the repeated patterns of the seed heads, which she says reminded her of a fireworks display

21 Nic Kirschner Vancouver, Canada **30pts**
Nikon D200, 80-200mm & 50mm, 1/2000sec at f/2.8, ISO 800
Canadian penny **Judges say** Nic very cleverly mounted his 200mm lens, then reversed his 50mm and placed it on to the 200mm to make this moody, yet captivating macro image

22 Nick Pither Lincolnshire **30pts**
Canon EOS 5D, 70mm, 1/200sec at f/4.5
Smoke from incense stick **Judges say** Wonderful contrast and strong lighting emphasise the shape and form of the smoke. A perfect abstract

23 Richard Embeary Gloucestershire **30pts**
Nikon D40, 50mm, 1/125sec at f/2, Hoya +4 dioptre
'Deep in thought' **Judges say** So many portraits are taken straight-on, but Richard has used an unusual angle and shallow depth to make this unique

24 Simon Cotter Cheshire **30pts**
Canon EOS 400D, 17-70mm macro, 1sec at f/22
Black, and one red, peppercorns **Judges say** A wonderful arrangement with fabulous texture, aided by the light from the lightbox on which Simon shot it

25 Tim Oram Suffolk **30pts**
Nikon D2x, 105mm micro plus extension tube, ISO 100, flashgun
Vapourer moth caterpillar **Judges say** We love the vibrant colours and the fine detail Tim has captured in the hairs on the caterpillar's back

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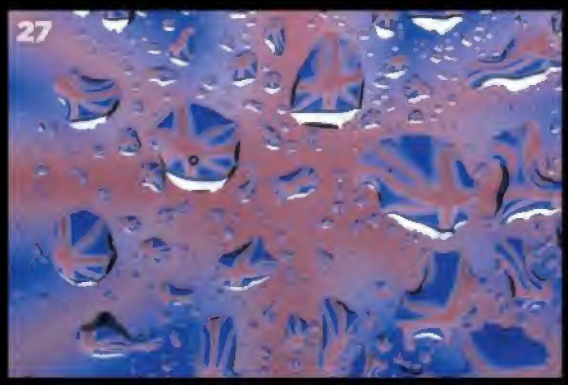
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26 Tony Duhig Cardiff **30pts**
Panasonic Lumix DMC-FZ10, 432mm, 1/250sec at f/2.8
'Down low at the edge of a crop field, Gloucestershire' Judges say A beautiful serene image. We love the softness, perspective and use of black & white

27 Tony Rostron North Yorkshire **30pts**
Nikon FE, 50mm plus extension tube, 1sec at f/16
Water droplets reflecting the Union Jack Judges say This is a well-observed image and very well executed. We salute the flag!

28 Gary McGhee Merseyside **29pts**
Nikon D200, 90mm, 2secs at f/9, ISO 100
Fungus growing out of a rotting log Judges say Gary has found an excellent background and exposure for this close-up study

29 Henrique Souto Lisbon, Portugal **29pts**
Pentax *ist DL, 105mm macro, f/5.6, ISO 200
Physalis head Judges say We love Henrique's yellow background and the wide aperture that throws most of the fruit out of focus

30 Derek Dillon Surrey **29pts**
Yashica FX-3, 55mm plus extension tube
Cheese grater Judges say Not only has Derek framed a wonderful pattern, but his near-perfect light has also brought out the small textures in the metal

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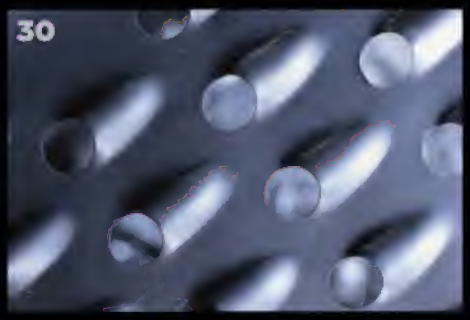
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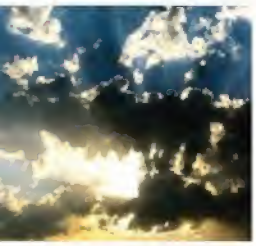

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Appraisal

Expert advice, help and tips from AP Editor Damien Demolder

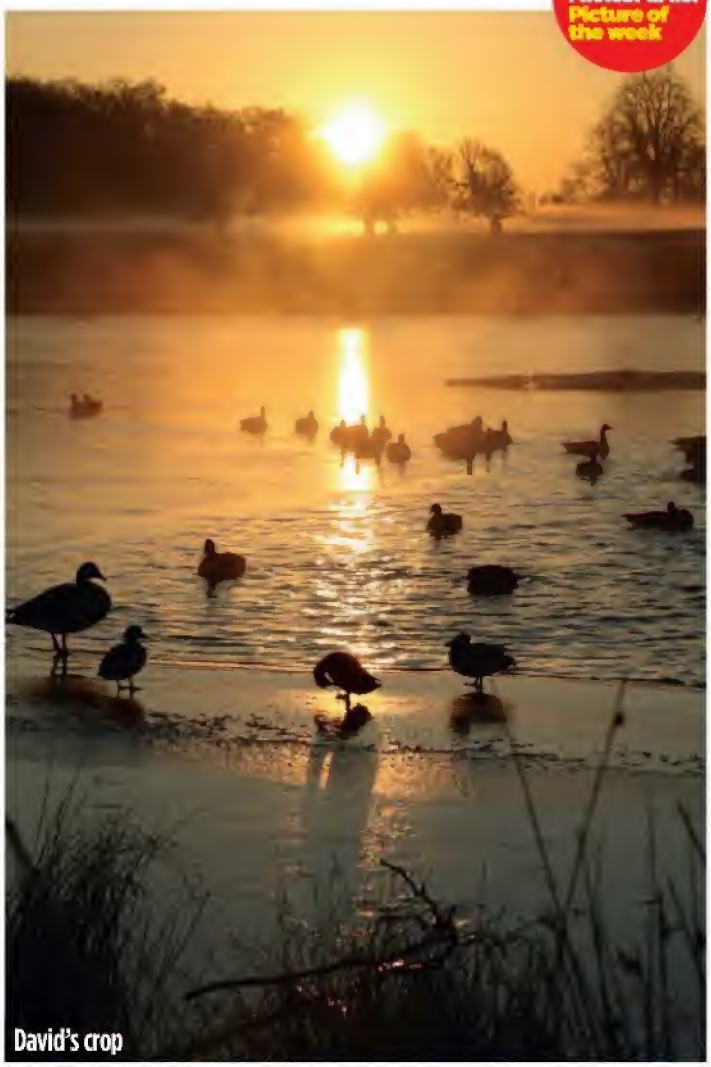
Amateur Photographer Picture of the week

Sunset ducks
David Merritt

Canon EOS 350D, 61mm, 1/200sec at f/10, ISO 100

Despite the fact that ducks can be found in pretty much every park in the country, it's not easy to take a good picture of them. Here, David has really shown us how to do it. The reason I've chosen this picture is because it's not just an ordinary picture of ducks on a pond. There are added elements that make it far more interesting than that. First, the sun is low in the sky and the light is streaking nicely across the pond. Also, as the sun is partially concealed behind the trees on the far bank, we get a strong sense of the sun but without it blasting straight down the lens barrel onto the sensor. The mist on the water enhances the atmosphere and the layers really add depth to the scene: the reeds in the foreground that lead onto the beach, then the ducks in the water, the bank on the other side, the trees, then finally the field behind and the sun. So, while this is a picture of ducks on a pond, it's been done really well and makes for a really pleasing picture.

David tells me that he's a JPEG-happy snapper and makes regular use of the Program mode on his camera. It's always good to learn how to take control of the camera, but the most important thing is understanding composition and what makes a nice photograph, which David appears to do. He actually sent in two versions: the main image is a slightly cropped version of his original picture. David cropped the original to put the sun in the middle of the frame and remove the duck's tail that is encroaching into the left-hand side of the frame. Actually, David could probably have got away with a crop that wasn't quite so tight, because I like the depth given by the reeds in the foreground of his original image. Nevertheless, David's done a good job, and there are lots of successful elements that add up to make a really good picture, which is why it is my picture of the week.



David's crop

Original

Damien's crop

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See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher. The two runners-up each win a £25 voucher to spend on photobooks from Jessops' online service at **www.jessops.com**

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Swan
Elain Hall
Canon EOS 20D, 15-30mm

Elain has sent in a picture of a swan on a pond next to an industrial estate in north Tyneside. When you hear the image described like this, it sounds very exciting as there could be huge potential for great contrasts in the subject matter. For example, you might imagine an elegant white swan against a vast black factory pumping out smoke and noise. Unfortunately, though, what we have here is a rather boring industrial estate of office blocks. I'm all for showing pictures of animals in their natural environment, and it's perfectly valid to show this swan as it is here because that is where it exists, but sadly these offices just don't make for an interesting picture.

However, the swan is beautifully posed and has been captured from just the right angle. Its wings are slightly up and set in that classic pose that swan figurines always have. There's some water dripping off the bird's beak (and unfortunately a long strip of weed), and the side lighting works nicely, giving us plenty of shape and a 3D effect. Elain has done a great job of getting down low and photographing the swan on its level. It's a great effort, but it's such a shame about the background. There isn't much you can do about a location like this, other than wait for the bird to move on, but by cropping in we can show how the picture would have looked better without the background.

Alternatively, Elain could have tried to shoot the swan from a different angle, to keep those buildings out of shot. This goes to show just how important backgrounds are: it's not just the subject that the viewer looks at. It's a good attempt, though, and Elain should definitely continue to photograph swans. She just needs to pay more attention to what's going on in the background.

Original

Cropped

Gorilla
Jean Luc Bousquet
Canon EOS 5D Mark II, 120-400mm, 1/80sec at f/5.6

Zoos are a great place to take pictures, so long as you're careful and you know exactly what it is you want to photograph as it's difficult to photograph the animals without showing them in the zoo environment. You need to use a wide aperture and blur the background, making sure that it is some way behind the subject. Of course, the alternative is to deliberately photograph the animals in their environment and openly admit that your photographs were taken in a zoo. Either way, zoos present a good opportunity to get close to animals that you would not normally see.

Jean Luc photographed a range of different creatures at his local zoo using his Canon EOS 5D Mark II and Sigma 120-400mm lens, so he's very well equipped to come away with some fantastic shots. I've chosen this picture of a gorilla because these animals make such fascinating subjects with their human-like facial features and enormous, bulging bodies. However, considering that the gorilla's face is such a big part of the attraction for humans, it's a little odd that Jean Luc hasn't included much of the gorilla's face in his picture. He's captured a profile shot, but what's really missing is eye contact. When a subject looks out of a picture at the viewer, there is an immediate connection between the two. Here we're looking at a gorilla that's obviously not interested in us, which means the viewer is not going to be interested in the gorilla. It effectively means that we are looking at an inanimate object, which is a shame.

Another problem is the background, where we can see a lady in a blue coat. Unfortunately, the positioning of the lady in the photo makes me think of *The Far Side* cartoons rather than gorillas. Jean Luc has some excellent kit; he just needs to think about how to use it a bit more. As I said earlier, the trick with this kind of picture is to get the animal looking into the lens, to really capture the creature's character.

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Testbench

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Green Clean Silky Liquid and Silky Wipe kit £8.95

AS LCD screens on the back of cameras get bigger and bigger, they are harder to avoid with your nose. As a result, it doesn't take long before the screen is covered in smudges that make it harder to see images clearly. Green Clean's Silky Liquid and Silky Wipe are ideal for dealing with this problem.

Although it is water-based, I found just one small squirt of the liquid, followed by a quick rub with the soft machine-washable cloth, was enough to remove the build-up of grime on the screen of a heavily used DSLR. It also appears to help the surface repel grease.

Silky Liquid is suitable for use on a wide range of surfaces, including touch screens, spectacles and lenses (both coated and uncoated), so it's useful to have around. **Angela Nicholson**

● *For more information visit www.flaghead.co.uk*

Micro verdict
Great products for cleaning LCD screens

Micro verdict
A compact bag with an innovative design that is perfect for city breaks

Kata DPS 3N1-10 sling backback £79.95

ONE of the problems with sling-style backpacks is that they place all the bag's weight on just one shoulder. Kata's DPS 3N1-10 aims to counter this issue by allowing the wearer to switch the bag between shoulders.

Like a conventional backpack, the DPS 3N1-10 has two shoulder straps, but two pouches on the rear of the bag allow for either one of the straps to be tucked away. Once the wearer has decided which shoulder strap to use, it simply clips into a quick-release lock on the lower opposite corner.

While you can wear the bag conventionally using both straps, the quick-release locks also allow the straps to be crossed across the chest for added support and stability.

To ensure that the contents of the bag can be accessed no matter which shoulder strap is being used, there is a zipped entrance to the main compartment on both sides of the bag. This section is large enough to hold an enthusiast DSLR and a couple of lenses or flashguns. If you are using the bag conventionally with two straps, you can use the zips of both side compartments to open up the front of the bag completely.

On the top of the bag is a smaller compartment for storing sundry items or accessories, and there are smaller pockets on the side of the bag for batteries, leads and so on.

With a waterproof cover and pouch included, the DPS 3N1-10 has all the benefits of a small conventional backpack, but with the advantage of the customisable shoulder straps and 'sling' action **Richard Sibley**

● *For more information visit www.bogenimaging.co.uk*

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The Bounce and Rotating Head, (Bounce) 90 degrees, (Right) 150 degrees, (Left) 90 degrees and Adjustable Manual Power Ratio - 6 steps, 1:1 to 1:32, make this a superbly versatile unit to complement any PRO camera bag. Two models are available; Canon ETTL/ETTL11 dedication or Nikon iTTL.

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Leica 24mm f/1.4 Summilux-M vs Sigma 24mm f/1.8 EX DG Macro

Fixed wideangle lenses

Geoffrey Crawley examines two wideangle lenses with the same fixed focal length, but which are for completely different imaging systems

FOR this special lens test, are we comparing a lens for a unique coupled rangefinder camera and one for fitting to a number of single-lens reflex camera brands? Well, not exactly. They are indeed being compared optically, but also more generally from the point of view of the handling philosophy of the two types of camera.

The Leitz Leica and the Zeiss Contax, which started the 35mm trend, were coupled-rangefinder cameras (CRF) with optical viewfinders. Nowadays, not one professional photographer at a sport's event uses a CRF as they all have single-lens reflex (SLR) cameras. What happened? Well, the SLR focusing screen shows what the lens is seeing and what will appear on the film or digital file. The coupled rangefinder has a direct viewing optical finder. By turning the lens focusing ring until two views of the subject are superimposed, that subject plane will be in focus. The SLR viewing screen shows what the lens on the camera sees and on what feature the user focuses – or nowadays leaves to autofocus. It is with long focus and tele lenses that the SLR wins hand down.

The situation sorts itself like this: up to 135mm (many say 90mm) at the long focal length end, the coupled-rangefinder camera works technically well. Its direct vision finder allows the subject area to be sufficiently large to allow framing. At the wideangle, short focal length end the finder area will be good enough for framing down to 28mm focal length. By 24mm a supplementary viewfinder may be needed, as it definitely will for a 21mm lens. So a coupled rangefinder camera's unaided focal length scope extends from about 28mm to 90mm.

The coupled rangefinder clan

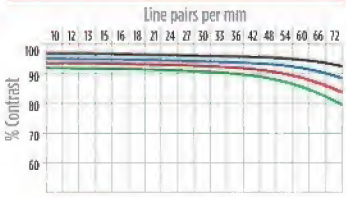
Why, then, has a galaxy of the finest photographers – from Henri Cartier-Bresson to Sebastião Salgado – stayed dedicated over decades to what appears to be a tool of limited utility? The answer lies in its ability to become an extension of the photographer's mind: to become a self-effacing tool in the hands. The direct vision viewfinder looking straight out is believed to give a closer visual contact, and so involvement, with the subject. On the other hand, the SLR focuses the eye into the camera on a screened, transmitted image – forming a barrier between the photographer and the subject. The limitation on easy framing (composition) to 28-90mm lenses is less important as this is the focal length range over which the photographer's involvement with the subject can be best evidenced.

From a technique point of view, the situation has changed since the introduction 25 years ago of automatic focusing. The rangefinder method is very accurate and remains so

Sharpness/definition

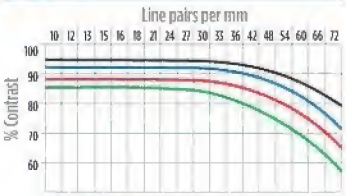
The Sigma optic gives a decent performance, especially when stopped down, but the Leica lens represents a new standard in wideangle, wide-aperture lens design, and gives excellent performance, as the graph below shows. Even wide open at f/1.4 definition is high, and the lines on the graph fall impressively close to the results from our hypothetical 'perfect lens' (see 'Understanding the graphs').

Leica



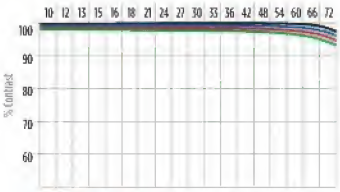
24mm	10lpmm	30lpmm	50lpmm
Centre -2 stops	0.95	0.95	0.90
Centre full open	0.90	0.90	0.80
Corner -2 stops	0.90	0.90	0.85
Corner full open	0.85	0.85	0.75

Sigma



24mm	10lpmm	30lpmm	50lpmm
Centre -2 stops	1.00	0.95	0.95
Centre full open	0.90	0.90	0.90
Corner -2 stops	0.95	0.95	0.90
Corner full open	0.90	0.90	0.90

Understanding the graphs



200mm	10lpmm	30lpmm	50lpmm
Centre -2 stops	0.95	0.95	0.95
Centre full open	0.90	0.90	0.90
Corner -2 stops	0.95	0.95	0.95
Corner full open	0.90	0.90	0.90

The graphs shown here demonstrate the ability of the lenses on test to resolve detail. As the lines move to the right along the horizontal axis, the detail the lens is asked to record becomes finer, thus the lens becomes less successful at recording it accurately. Each sloping line on the graph represents measurements taken from a particular area of the image – the centre and the corner – with both measurements being made for images taken using the widest aperture as well as with the aperture closed by two stops. The grid places a numerical value on the success of the lens in recording these details at three line-pair-per-millimetre points: 10lpmm, 30lpmm and 50lpmm. The graph on the left demonstrates what we would expect from a near perfect lens. As the lines are all very close together, the performance of the lens is almost as good at the edge of the frame as it is in the middle – where lenses are at their best. The lines stay close to the top of the graph, as the lens is able to clearly resolve very fine detail. All lenses have a limit to what they can resolve, and this is shown where the lines of the graph begin to slope downwards. In this example the lens only starts to struggle at the 72lpmm point.

Leica

These images show vignetting on film. Vignetting is very severe when the lens is used 'wide open' at f/1.4, but by f/11 it has significantly reduced

BARNEY BRITTON

Leica **24mm f/1.4**

The limited depth of field at f/1.4 means that it is possible to isolate scene elements effectively. This image was shot at dusk using the digital M8.2

with any lens focal length and, in adverse conditions and surroundings, also as the photographer's eye tires. Accuracy of manual SLR focusing on the screen, even with microprism and crossed wedge aids, is more dependent on the focal length of the lens in use and the photographer's eye freshness. Autofocusing altered the rules of the game and with multi-zone systems is arguably at least as good as the coupled rangefinder – and with long lenses it is better. Yet devotees of the rangefinder camera find its absence no barrier, sensing that the act of focusing is part of the creative chain.

So the subjects of this review, both 24mm in focal length, stand at an awkward point both for coupled rangefinder and SLR systems. The former focuses accurately but may need the supplementary viewfinder for framing, so switching attention

Leica

24mm f/1.4 Summilux-M

The Leica 24mm f/1.4 Summilux-M has a semi-matt black barrel with operational markings picked out clearly in white, apart from the feet distance scale which is in orange. The square typeface used for the aperture – indexed in ½ stops – and distance scales makes it easy to read. The screw-in rectangular lens hood retains the supplied non-threaded IR/UV filter used for digital imaging. A filter holder that screws into the lens front rim instead of the hood can be obtained. This allows standard 72mm screw-in filters to be attached, although this prevents use of the lens hood. An indication of Leica precision is that the rectangular hood screws home to align perfectly horizontally and vertically with the image frame.

Obviously a manual focus lens cannot be directly compared with an autofocus type ergonomically or, usually, in speed. In one respect it could be difficult to handle. This arises because the focusing ring is just behind the aperture setting ring and is of a smaller diameter. Also the rings are, naturally, well back towards the camera body. On a number of occasions I found myself either moving the wrong one or both. No doubt with more use this would be avoided. It is a smaller lens than the Sigma 24mm f/1.8, at 76mm length and 61mm diameter. Only 15g greater at 500g, the smaller size gives greater weight/volume density making it feel the heavier of the two.

Optically

The optical construction uses ten elements in eight groups, two of which are cemented doublets. One is the rear group whose front surface is aspheric. Unusually, the doublet's second component, which is bi-concave, presents a concave surface towards the image plane, either film or sensor. Five of the elements are in anomalous dispersion glass. This type of optical medium gives restricted colour dispersion in a particular spectrum band. Colour dispersion – which brings different colours to focus at different distances from the image plane – is the prime source of chromatic (colour) aberration. By combining anomalous dispersion glasses of various characteristics,

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BARRY BRITTON

Leica 24mm f/1.4

At f/1.4 this lens is beautifully sharp, although depth of field is tiny, which makes precise focusing on non-static subjects very challenging

between it and the camera finder eyepiece. The SLR gives the full field of view of the lens, but both auto and manual focus are difficult owing to the small size in the finder of even quite large subject features, resulting in focus on the background.

Digital needs

The arrival of a digital recording version of the Leica M series coupled rangefinder cameras has put the M lenses in a new context. The format is not the approximately 15.8x23.6mm that is familiar from DSLRs, which use APS-C-size sensors, but a unique 18x27mm size with a format diagonal of approximately 32.4mm. This approximates closely to the old half-frame format on film of 18x24mm. The equivalent viewing angle factor compared to full frame, as stated by Leica, is 1.33x. So the 24mm lens remains a

a high level of colour correction is possible. To reduce the normal increase in spherical aberration as the focused distance becomes closer in, there is a 'floating' group as in the Sigma lens, of elements seven and eight, near the rear of the lens. However, the minimum focus is 70cm, compared to the 18cm of the f/1.8 Sigma lens. The wider f/1.4 aperture brings greater problems of spherical aberration and the floating group is used to reduce that, rather than to extend the focus range closer in.

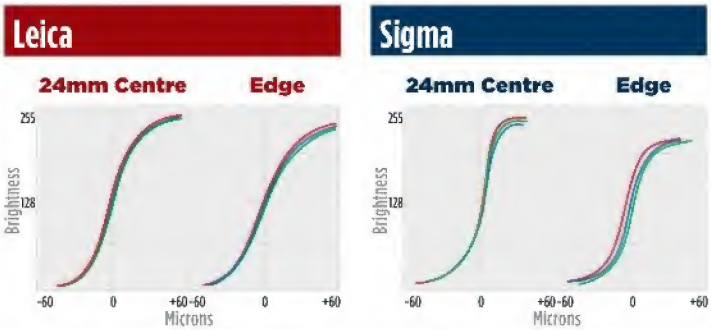
Performance

Tests were made on film using the Leica M7 and, digitally, using the M8.2. First impressions were of high definition and high resolution centrally at full aperture with a minimal contrast fall-off to the full-frame corners caused by vignetting. It gives the best results in resolution and definition at full aperture of any 24mm lens AP has tested to date. Its resolution is best exploited on film, where micro-fine detail can be resolved. The lower detail separation capability of the M8's 10.5-million-pixel resolution could confuse detail at the higher spatial frequencies. A wide-aperture, wideangle lens is a practical proposition only if it delivers at full aperture and this one does. Colour hue separation and subtlety are fine with good saturation on film and in digital. Lateral colour aberration – a source of fringing in digital imaging – is well corrected. Neutrality (unbiased rendering of greyscale) is excellent on both media and more accurate than the Sigma lens. Neutrality is important in giving an image a sense of stability and a fixed visual reference against which colours stand out. In terms of optimum cross-frame image quality, f/2.8 gives the maximum.

On the downside, vignetting is noticeable in film and digital images, requiring f/2.8 to reduce to practical unimportance. Further stopping down has little effect. Light fall-off goes with the territory of wide-aperture, wideangle lenses and the degree shown by this 24mm was not out of line. Curvilinear distortion is another inherent error in this lens type. The values of barrelling found should be satisfactory for all but the most critical applications. The suggestion often comes up that curvilinear distortion is reduced when a full-frame lens is used on a smaller format digital camera, since it uses only the centre of the image field. In fact, the percentage error remains the same irrespective of the image dimensions, unless the curvature is not uniform across the field, which rarely occurs. Overall, this is a superb state-of-the-art monofocal lens, which sets a new benchmark for its focal length and aperture.

Chromatic aberration

From the graphs, it is clear that the Leica lens gives very good chromatic aberration performance. Although the Sigma 24mm f/1.8 gives excellent performance in the centre of its imaging circle, the Leica optic is more consistent and shows lower chromatic aberration overall.

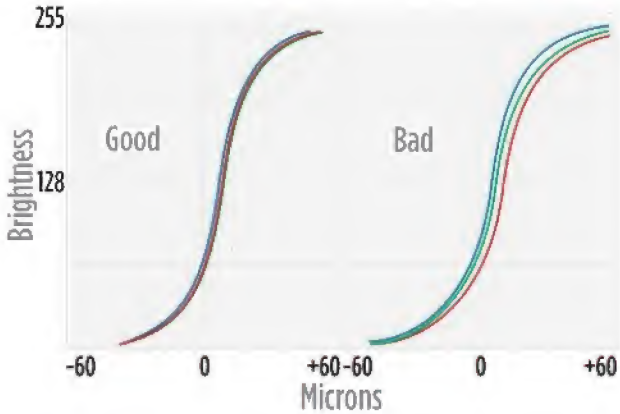


Understanding the graphs

Lateral chromatic aberration induces colour fringing and loss of sharpness, so edges are rimmed with colour and are soft. These graphs show the degree of error when the ISO 12,233 slanted knife-edge test is performed at the key focal length settings. Measurements are taken from the centre of the image and from the edge, where lens performance dips.

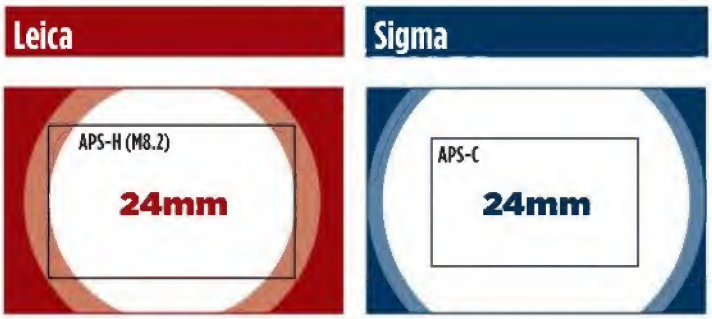
The greater the divergence of the red, green and blue lines, the greater the error and the more likely the lens is to exhibit the effects of chromatic aberration.

Some divergence in the lines is to be expected, especially at the shorter focal length settings of zoom lenses and at the edge of the image frame. It is the overall appearance that is important rather than the detail of the curves. The graphs below show typical good and bad results.



Vignetting and barrel distortion are obvious when the lens is used at its maximum aperture of f/1.8, but the frame is evenly illuminated by f/11

Vignetting



On full-frame cameras (film M-series rangefinders, in the case of Leica) both optics show severe vignetting at full aperture. On an APS-C-format DSLR, the Sigma lens shows almost none, but the APS-H-format Leica M8.2 sees noticeable corner shading at f/1.4

These diagrams indicate the vignetting characteristics of each lens at full aperture. They show the degree of difference in the illumination between the centre of the image frame and the corners of the frame. Measured in EV, figures larger than ⅓EV will be clearly visible. Deviations of ⅙EV and below will not show. The darkest areas indicate shading of about ½EV and the lighter areas ⅓EV, but in reality the effect is graduated.

Leica		Sigma	
	24mm		24mm
f/1.4	1	f/1.8	2/3
f/2	>1/2	f/2.8	1/3
f/2.8	1/3	f/4	-
f/4	-		

Both optics show noticeable corner shading 'wide open', but the Leica lens is worse in this respect, with 1EV difference between the centre and corner illumination at f/1.4. By f/4 both lenses are effectively free from the effect.

Curvilinear distortion

These figures illustrate the degree of 'bend' in a straight line that was recorded 4mm from the top edge of the frame, with '-' indicating barrel distortion and '+' indicating pincushion distortion.

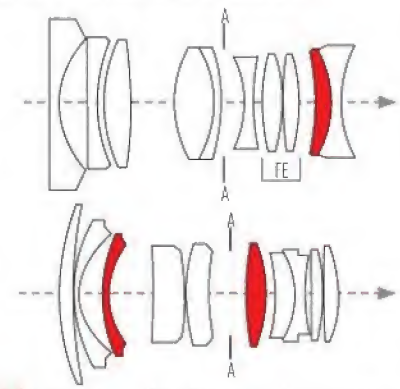
	Leica	Sigma
	24mm	24mm
7.5m	-0.48%	-0.22%
25m	-0.46%	-0.17%
∞	-0.46%	-0.12%

The Leica optic shows significant barrel distortion, which stays almost constant throughout its focus range. The Sigma lens shows very low levels of barrel distortion, and almost none at infinity focus.

Lens construction

Leica Although based on a fairly conventional double-Gauss design, this lens does have some innovative features. The floating element and plano-concave front and rear elements are unusual.

Sigma The Sigma 24mm f/1.8 is a traditional retro-focus double-Gauss design, which is improved by the use of two aspherical elements towards the front and rear of the lens.



Aspheric element FE Floating element A Aperture diaphragm

BARNET BRITTON

This night scene was shot at f/2, which allowed the use of a relatively low ISO sensitivity setting of 400 and the camera to be handheld

wideangle lens when used on the M8.2, in fact having the viewing angle equivalence of an approximately 32mm focal length lens on full frame.

The 24mm Sigma lens is also designed for full-frame digital or 135 film format use. An APS-C-size sensor has a diagonal of approximately 27mm, so when used on this format, the lens gives an approximate 36mm equivalence. In terms of area, the Leica M format gives about 30% extra over APS-C size. The reason for the unique size is the avoidance of vignetting. As additional protection, Leica uses increasingly ellipsoidal microlenses towards the frame edges on the M8's sensor photosites. These are normally circular. The effect is to compensate for the fall-off in illumination on these photosites caused by incident oblique rays.

Leica also has its own solution to a photo sensor's sensitivity to infrared (IR) and ultraviolet (UV) light, which all sensors in digital cameras have. The normal solution is to front it with an IR blocking filter. Leica affirms that this can affect the image quality adversely. Instead, a special front-of-lens thin filter is provided. The thinness of the filter reduces any effect on the performance of the lens.

Sigma

24mm f/1.8 EX DG Macro

The DG suffix indicates that the lens is for full-frame film or digital camera use. The EX shows it comes in Sigma's top build and finish series. 'Macro' intimates it focuses closer than might be expected: in fact, 18cm, giving a 1:2.7 repro scale. The livery is matt black with gold trimmings. The operational markings appear strongly and legibly against Sigma's own jet black. Since this is not a zoom lens, the main section of the barrel is taken up by the broad focusing ring, which does not rotate during the internal autofocus movement. The distance scale turns under a protective window. A petal-type lens hood is supplied and the screw-in filter fitting is in the often found 77mm size. The length is 83.5mm and the diameter 82.5mm. Together with its 485g weight, it forms a reasonable bulk for a retrofocus SLR lens at this focal length. There were no operational problems in handling.

Optically

Tests were made on film using the Canon EOS 5 and digitally using the EOS 5D. The optical construction comprises ten elements in nine groups so, except for a cemented doublet at the rear, it is air-spaced. The refractive index of air is a factor in the computation of a lens of this type. Two elements have aspheric surfaces, and there are two thick elements just before the diaphragm. Sigma states that the aspherics reduce vignetting, curvilinear distortion and spherical aberration. The latter is especially important as the lens focuses down to 18cm, as the increase in spherical aberration can be a limiting factor in how close a lens can focus without too much image quality loss. In this

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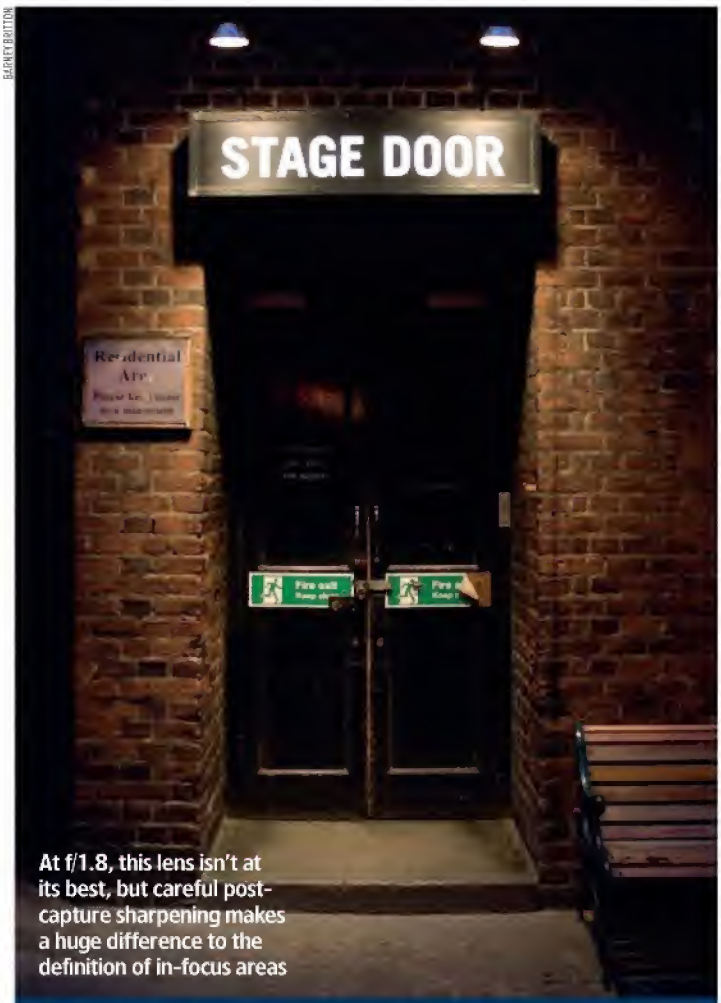

At f/1.8, this lens isn't at its best, but careful post-capture sharpening makes a huge difference to the definition of in-focus areas

Sigma **24mm f/1.8**

instance its reduction when close to is assisted by using a 'floating' group, which shifts with changes in focus distance to compensate. The 25mm diameter rear glass leaves the emergent rays falling obliquely towards the margins of a full-frame digital camera. Used on the APS-C format with approximately 27mm frame diagonal, this is not a factor.

Performance

This Sigma monofocal has an attractive f/1.8 maximum aperture, about ⅔ stop slower than the much more expensive Leica f/1.4, and about ⅓ stop faster than an f/2. It is available in Canon, Nikon, Pentax, Sigma, Sony, Minolta and Four Thirds SLR fittings. The Canon version was used on the EOS 5D. An f/1.8 aperture used to be regarded as a promotional rather than a photographic advantage over f/2. However, the days are gone – hopefully – when having a wide aperture lens was a prestige point. Tests indicate this to be a medium high-contrast lens with good central definition at f/1.8, just mildly improving at f/2. Corners fall off markedly and f/5.6-8 is needed fully to optimise the frame coverage. APS-C-format users will be satisfied at f/4. Distortion is low, with slight barrelling, which is hardly a problem except perhaps when near the closest focus distance. Once again, the superiority of the monofocal over the zoom lens in low distortion is evident. Vignetting is quite noticeable at full aperture, with a modest improvement in the full-frame corners when shading aperture in to f/2. On the APS-C format vignetting is no problem. Lateral chromatic aberration is well corrected at the centre, but some (expected) divergence of the RGB records occurs towards the full-frame edges. Minor colour fringing is apparent on occasions. At 41dB over 35dB background, AF noise is high and the infinity to closest focus drive time of 1,124 milliseconds is quite slow. This is a fine lens at an affordable price, competitive with others in its cost bracket, and giving an upgrade in performance to zoom lenses used at this focal length setting.

Data file

	Leica	Sigma
	Leica Camera Limited, Davy Avenue Knowlhill, Milton Keynes MK5 8LB. Tel: 01908 256400 Website: http://uk.leica-camera.com	Sigma Imaging UK, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329999 Website: www.sigma-imaging-uk.com
RRP	£4,245	£499.99
Lens mount	Leica M (including M8 and M8.2)	Canon, Four Thirds, Nikon, Pentax, Sigma, Sony
Max aperture	f/1.4	f/1.8
Angle of view	84°	84.1°
Near focus	0.7m	0.18m
Diaphragm blades	Ten	Nine
Filter size	N/A (Leica Series VIII filters required)	82mm
Weight	500g	485g
Measured focal length	24.3mm	24.2mm
Dimensions	58.5x61mm (without hood)	83.6x82.5mm

Our verdict

DEALING purely in optical terms, the performance of the Leica lens at full f/1.4 aperture equals the Sigma lens at f/4 in cross full-frame coverage. The ⅔-stop greater maximum aperture at the 24mm wideangle focal length has inevitably brought higher vignetting and somewhat increased barrel distortion, although the latter is not at an unsatisfactory level. Leica believes the vignetting level, though admittedly high, is not of great significance for the type of subject that will be tackled at full aperture – and its colour and greyscale tonal rendering is outstanding. However, the Sigma lens gives a fully professional performance with high build quality, and is able to satisfy critical demands. Also, its autofocus makes it convenient to use for many more applications. The reason for the Leica's higher 'specification' score below, by the way, is that we have not docked points for its lack of AF and close-focusing ability, both of which are inevitable and therefore acceptable limitations of the rangefinder system for which it is designed.

So how do you equate the Sigma lens at approximately £400 with a Leica lens that costs around £4,000? That the performance of the latter is superior, there is no question, but is it nearly £3,600 superior? Strictly, the cost should not enter into a technical matter, but in practice it does. From the Leica point of view, the bottom line is that research and development costs need to be recovered. At this level of optics, production has to be by hand assembly. Expensive optical media are used to an accuracy of configuration, which can result in a costly reject rate. The mount engineering must be of a calibre to maintain alignment and centring from arctic to equatorial conditions over many decades. Yet the number sold each year may be only a few hundred.

That does not mean the Sigma 24mm f/1.8 is not of a very high quality of optical and mount engineering, because it patently is. However, it serves a less demanding, though still critical market. And it is saleable in large volumes to owners of all the digital and film SLR brands, allowing a much lower margin on unit sales. Photography needs both: a benchmark to show what can be achieved regardless of cost, and a practical tool of high quality that gives near the best available performance at an affordable price.

Leica 24mm f/1.4 Summilux-M

Specification	27/30
Build	19/20
Handling	17/20
Performance	28/30

91%

Sigma 24mm f/1.8 EX DG Macro

Specification	27/30
Build	17/20
Handling	18/20
Performance	27/30

89%

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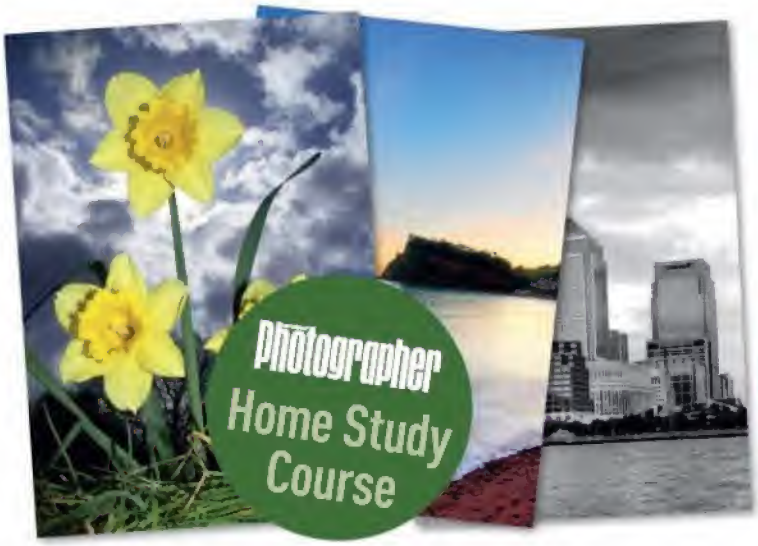

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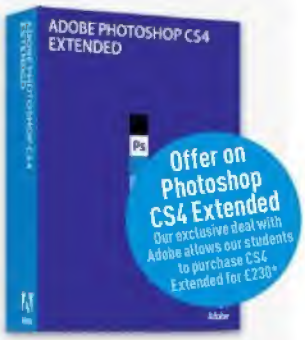

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Nikon Coolpix P90

Nikon's 12-million-pixel **P90** offers a huge zoom range, optical stabilisation and full manual exposure. **Barney Britton** tries it out

BEFORE digital SLRs became affordable for enthusiast photographers, bridge cameras offered similar levels of control but for less money. Many people thought that with DSLRs becoming more and more popular, and less and less expensive, the days of the bridge camera were numbered. However, it appears that there's life in the concept yet, and after a hiatus of several years Nikon has started to produce them once again. First came the Coolpix P80, which was released last year (tested in AP 21 June 2008), and the Coolpix P90 replaces it. The P90 offers manual exposure control, a flip-out 3in LCD screen and a whopping 26-624mm (equivalent) lens for less than £500. What could possibly go wrong?

Build and handling

The Nikon Coolpix P90 is built to a price, and as such, it doesn't give quite the same feeling of solid rigidity as Nikon's DSLRs. That said, despite its lightweight construction there is no 'give' in any of the body seams, and a decent rubber hand and thumb grip ensure a firm hold on the camera in use. The layout is fairly standard for a camera of this type, and almost identical to the P80. An exposure mode dial on the top-plate serves to select the desired shooting mode, and key shooting functions are accessed via a cluster of buttons on the rear of the camera to the right of the LCD screen.

The screen is the main interface for altering the P90's settings, and the menu system is standard Nikon – clear and logical, and very similar to that used in the D60 and the recently announced D5000 DSLRs. Although the P90's screen is slightly larger than that of the D5000, it is not fully articulated, but is of the fold-out type, allowing the screen to be angled up and down but not out to either side. This adds some depth to the camera's body, but the overall impression is still of a light, well-balanced camera.

Like all bridge cameras, the Nikon P90 lacks an optical viewfinder and instead uses an electronic viewfinder (EVF) with dioptre correction. It isn't the worst EVF I've ever used, but neither is it particularly good. Contrast is rather too high, detail resolution limited, and like many such devices the refresh rate is slightly too slow for seamless panning. Furthermore, with the lens zoomed in to its telephoto limit and Vibration Reduction turned on, the image in the P90's EVF displays the same queasy 'snaking' motion from side to side that I bemoaned in my test of the P80 last year. For telephoto work, at least, the main 3in LCD screen is a much better option for composing images.

Performance

To start with the positive points, the Nikon Coolpix P90's AF system is very good, and matches the best of the other bridge cameras I have used. Face detection works quickly, and well, and it is very rare that the P90 misses its mark. I prefer to work with the AF set to the central point, but for normal use the area AF mode is perfectly capable. The P90's exposure system is, likewise, very reliable, and apart from the occasional burnt-out highlight in skies and bright sunlit scenes I have no complaints. Should the P90 not get the exposure right, exposure compensation is easily set using a dedicated button on the rear of the camera. Unlike some bridge cameras, the P90's manual exposure options are genuinely useful, too, and control is possible over aperture and shutter speed in ⅓-stop increments.

Unfortunately, though, it isn't all good news, and despite the efficient AF and metering systems, the P90 displays many of the same unpleasant traits as the P80. These are noisy images at ISO 400 and above, poor edge performance at the wideangle setting of the built-in lens, high levels of distortion (admittedly mitigated by in-camera distortion correction) and low sharpness coupled with severe fringing towards the telephoto end of the zoom.

Verdict

I like the idea of the Nikon Coolpix P90, because everyone likes the idea of a massive zoom lens in a compact, inexpensive camera with manual exposure control. This is because it is a likeable idea. Unfortunately, in the same way as its predecessor, the P90 cannot deliver on its enthusiast-friendly credentials, and poor image quality, especially towards the telephoto end of the zoom, lets this camera down. It is impossible to deny the appeal of a 26-624mm lens, but the compromises involved in fitting such an optic into such a small, relatively inexpensive package severely limit the camera's usefulness. Image quality is acceptable if you're happy with very small print sizes, but at the risk of repeating what I wrote in my test of the P80 last year, if a 6x4in print is all that you need to make you don't need a 12-million-pixel camera to make it. **AP**

Amateur Photographer ★★★★★

At a glance

- 12-million-pixel CCD sensor
- 24x optical zoom, 26-624mm (equivalent)
- Flip-out 3in LCD screen
- ISO 64-6400 (ISO 6400 at 3MP)
- Street price £359.99

A 624mm lens can get you very close to the action, as these images, taken from the same position, show

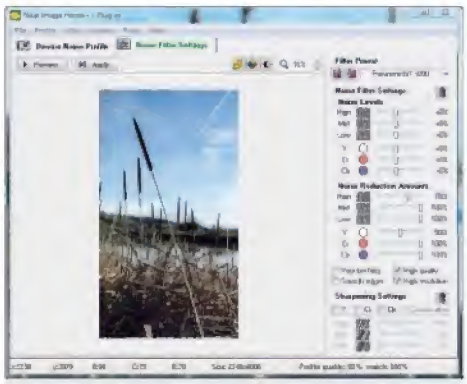
Data file

Nikon UK Ltd, 380 Richmond Road, Kingston, Surrey, KT2 5PR Tel: 0871 200 964. Website: www.nikon.co.uk

RRP	£379.99
Sensor	12.1 million effective pixels
Output size	4000x3000 pixels
Lens	26-624mm (equivalent) f/2.8-5
ISO	ISO 64-1600 (plus 3200, 6400 at 3MP resolution)
Exposure modes	Auto, plus 'U1' and 'U2' custom modes, video and 15 scene presets
Exposure metering	Matrix, centreweighted, spot, AF linked spot
White balance	Auto, 5 presets, plus preset manual
LCD	3in LCD with 230,000 dots
AF modes	Auto AF, centre AF, manual (roaming) AF, face priority, MF
Memory card	Secure Digital/MMC
Power	Rechargeable Lithium-Ion
Weight	460g
Dimensions	114x83x99mm

Noise-reduction software

It's often better to leave noise reduction until the post-capture stage. **Angela Nicholson** tests four of the best software packages that let you do just that



Neat Image

NEAT Image can be bought as a stand-alone package or as a Photoshop-compatible plug-in, and user-generated camera-noise profiles can be downloaded from the Neat Image website. If your camera isn't listed, a test target is available for printing and shooting. Alternatively, it is possible to profile a camera using a normal photographic image. The results from the software's automatic noise analyser can be fine-tuned using sliders that indicate the amount of noise at a particular brightness range, but any adjustments are based on guesswork.

Clicking on the Noise Filter Settings tab reveals the noise-reduction controls. In the Standard mode, the amount of the image that is considered noise and the level of noise reduction for both the chroma and luminance components can be adjusted. The Advanced mode (accessed via the Tools menu) allows the user to target noise with a specific frequency or channel location. Reducing the high-frequency noise has a positive impact upon fine texture and speckling, while the low-frequency adjustments deal with the splodges of colour that can give images a bruised look.

Although there is plenty of control and functionality, with batch processing being supported, the only way to apply the filter selectively is to work on different layers in Photoshop.

Summary

Plenty of control is provided, but the interface lacks the slickness of Nik Dfine 2.0 (see right). Selective noise reduction can only really be applied within Photoshop. Processing can run in the background while another image is worked on.

System requirements

Neat Image plug-in can be used with Adobe Photoshop 5-CS4, Adobe Photoshop Elements 2-7, Corel/Jasc Paint Shop Pro 7-X2, Corel Photo-Paint 12-X4, Ulead PhotoImpact 8-X3, PhotoLine32, Microsoft Digital Image Suite 2006, Microsoft Digital Image Pro, Serif PhotoPlus, Apple Aperture (Mac only) **Windows** XP or newer, Pentium 4-class machine or higher, 512MB RAM or higher, True color display, resolution 1800x600 pixels or more **Mac** PowerPC G3 processor or better, Mac OSX or newer, 160MB RAM or higher, True color display with 800x600-pixel resolution or higher

www.neatimage.com €24.90–€62.90 (around £21-£54). Four versions, including standalone and Photoshop plug-in

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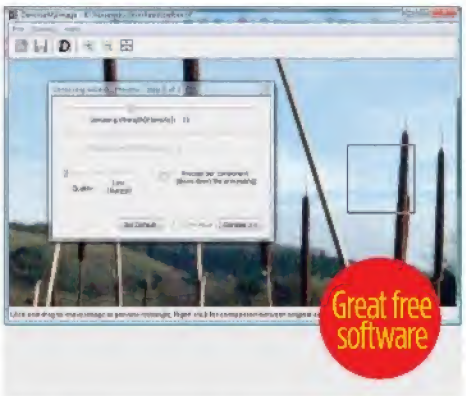


Denoise myimage

ALTHOUGH it is available as a free download, Denoisemyimage provides a reasonable level of control and works as a standalone software package.

Chroma and luminance noise are reduced separately using two slider controls. There is no measurement or profiling stage with Denoisemyimage, but I found the chroma noise-reduction system does a good job of removing bright-coloured speckling. The luminance noise-reduction control, as usual, demands finding a compromise between detail clarity and smoothing.

A small preview pane on the image displays the effect at the same size as the image is displayed. A magnify tool is provided, so the noise and detail can be examined closely.

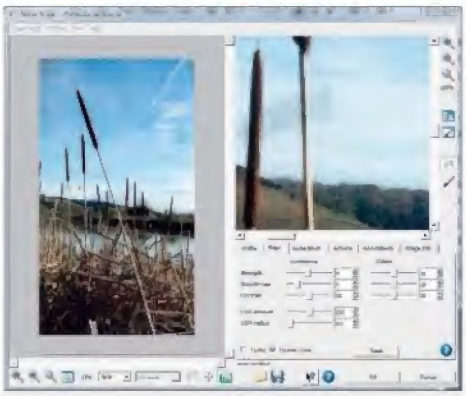
The final stage of the process allows the noise reduction to be applied selectively to different brightness ranges within the image. This is done by manipulating any one of 16 sliding controls to dictate how much of the adjusted image will be shown over the original noisy file. It is possible to achieve a relatively smooth sky while retaining some detail in darker areas. Alternatively, two versions can be made of the same image, which can then be combined into a single file using Photoshop or a similar software package.

Summary

The free version of Denoisemyimage is effective and very easy to use, but if you want batch processing you will have to invest in the Standard or Pro versions. Results are more consistent when combining two denoised images using Photoshop (or similar), rather than the blending option.

System requirements
Windows XP, Vista, W7, 32 or 64 bits, 1GB RAM or more for larger images

www.adptools.com/denoisemyimage/eng/index.html
Free download, Standard €9.99 (around £9), Pro €14.99 (around £13)



PictureCode Noise Ninja

PICTURECODE provides a JPEG file that can be printed and photographed or scanned to produce a profile target, or Noise Ninja can assess a photographic image to create the noise profile. The Manual Profiling tool can be used to remove individual selections or add new ones for the image profiler to work on. A series of coloured bars indicates the current noise profile, giving an approximate measure of the total noise and the relative amount of noise associated with different colours and tones. A saved profile can also be loaded and there are profiles available for many cameras from www.picturecode.com.

Once the noise has been profiled, clicking on the Filters tab reveals the noise-reduction controls. Luminance noise reduction has the greatest impact upon image detail, so it's best to start by setting the luminance smoothness figure to its highest level (20) and then move it back gradually until the best compromise between detail and noise is found. Then do the same with the luminance strength control and the colour noise-reduction controls.

Noise Ninja's Noise Brush screen allows the user to make localised selections where chroma/luminance noise reduction should be applied. However, the brush can only be used on a preview screen that shows the image at 100% or more, so making large selections is rather laborious.

Summary

Noise Ninja has a clear interface that is easy to use. The Noise Brush tool makes it easy to paint over image details where chroma noise reduction is required. Noise Ninja can also be applied as an action in Photoshop for batch processing.

System requirements 32MB RAM (256MB recommended), 50MB of unused hard disk space for a 5MP image – more for larger images, High-color or True-color video card with 800x600-pixel resolution, 1028x768-pixel or higher resolution recommended **Windows** 98 SE, 2000, ME, XP or Vista, Pentium-compatible processor **Mac** OS X 10.2.8 or higher, G3, G4, G5 or Intel processor **Linux** x86, Pentium-compatible processor

www.picturecode.com $34.95-$79.95 (around £21-£48). Four versions, including standalone and Photoshop plug-in. A CD costs $10 (around £6).

Nik Dfine 2.0

NIK Dfine 2.0 is a Photoshop plug-in that is compatible with a range of software. In Photoshop it is accessed via the Filters menu. As with all the packages except Denoisemyimage, there are two main stages in the noise-reduction process: Measure, which enables the software to characterise or profile the noise in the image; and Reduce, which allows you to decide how much reduction to apply.

Users can save a noise profile for their own camera and sensitivity-setting combination, which can be recalled easily at a later date, or they can be downloaded from the Nik website. As usual, areas of even tone and little detail make the best targets for analysis and profiling.

The beauty of Dfine is that the noise reduction can be applied easily at different levels across the image, so areas of even tone can be made smooth while detail is retained in more complex areas. Selections may be made and the variable noise reduction applied using Nik's U Point Control Point or Color Range technology. It's simply a case of clicking on the relevant part of the image and adjusting the luminance and chroma noise-reduction settings. It's also possible to use the Photoshop Brush tool to selectively apply or remove the noise filter.

Summary

Dfine 2.0 has a clear interface, is very easy to use and produces excellent results. Conveniently, it can be applied as a smart filter within Photoshop CS3 and CS4 so the settings can be revisited even after the image has been saved. The noise reduction can also be applied using Photoshop Batch processing, Actions or Droplet.

System requirements Adobe Photoshop 7-CS4, Adobe Photoshop Elements 2-7, Adobe Photoshop Lightroom 2.3 or later, Apple Aperture 2.1 or later and Adobe Photoshop plug-in-compatible applications **Windows** Windows XP with Service Pack 3, Windows Vista, Pentium III 1GHz or better, 1GB RAM **Mac** OS 10.4 and 10.5 or later, G4, G5, Intel Core Solo, Intel Core Duo, Intel Core 2 Duo, Intel Xeon, 1GB RAM **Linux** Pentium-compatible processor

www.niksoftware.com €118.94 (around £100) download or boxed CD (including postage)

Amateur Photographer Technique

Getting the most out of high ISO

Sometimes it isn't possible to shoot with a low ISO setting and a tripod, so **Barney Britton** shows how to get the most out of your high ISO images

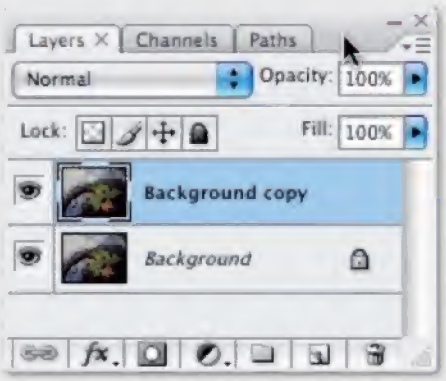
IN last week's issue I explained what noise is, where it comes from and how your digital camera is designed to reduce its impact on your photographs. This week I'm looking at what you can do to improve the quality of your high ISO images after you've taken them, including two different types of noise reduction, image stacking and even adding noise for creative effect.

Chroma noise reduction

Technique one

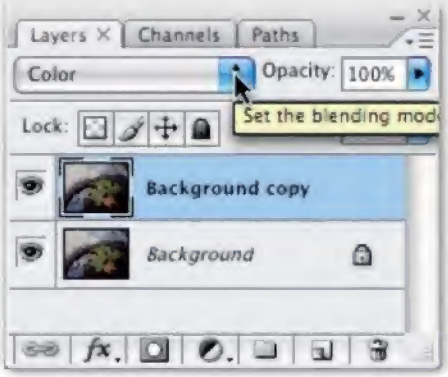
In AP 22 August, I explained how in-camera, high ISO noise reduction can reduce detail in your JPEG images. In-camera noise reduction isn't the only option available to you, though, and if you use Photoshop or a similar image-manipulation program, you can reduce the appearance of high ISO noise in JPEG files yourself. Many image-manipulation programs have their own noise-reduction functions, but these simple methods will work with any software that offers support for layers and blending modes. For maximum detail in the final image, you should shoot with your camera's high ISO noise reduction set to its lowest level, or turned off completely.

1 With your image open, go to the Layers window, and duplicate the layer (Layer>Duplicate Layer).

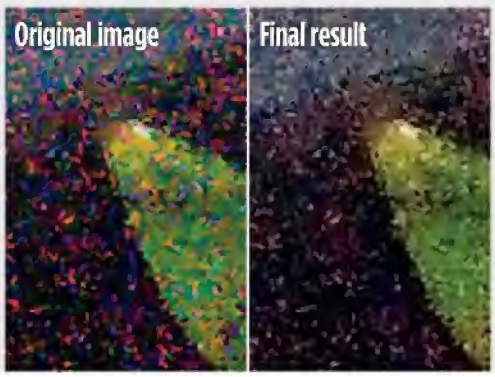


2 With the duplicated layer selected, apply a Blur filter. A basic Gaussian blur of around five pixels (Filter>Blur>Gaussian Blur) will do, but you can get good results by experimenting with Median or Smart Blur filters if your program offers them. The aim is to smooth the image, but not add so much blur that essential details are obliterated. If your program offers a 'smart filter' function, you can go back and fine-tune the effect on the smart filter layer.

3 In the Layers palette, change the blending mode to Color. You should see that your image suddenly contains a lot less chroma noise than it did originally, but detail should be retained.



4 If you're happy with the effect, you can flatten the image (Layer>Flatten Image) and save it. However, you might like to go back at this stage and experiment with different blur amounts and methods.



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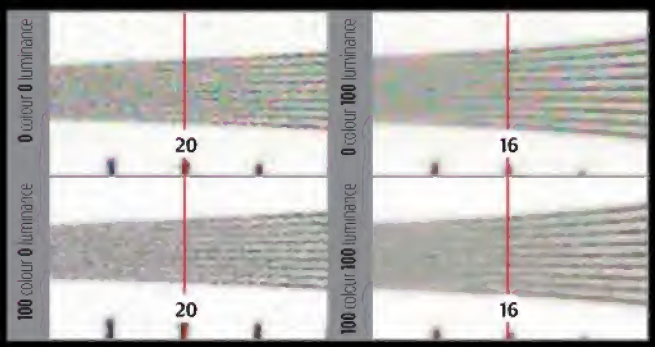
Luminance noise reduction

You should approach luminance noise reduction in JPEG files with caution, because whatever method you use, there is a risk of losing some detail. This method isn't intended to give completely smooth images, but it does reduce the 'grittiness' of luminance noise with only a small loss in detail resolution. It is an ideal second step after reducing chroma noise using the method in 'Technique one'.

Technique two



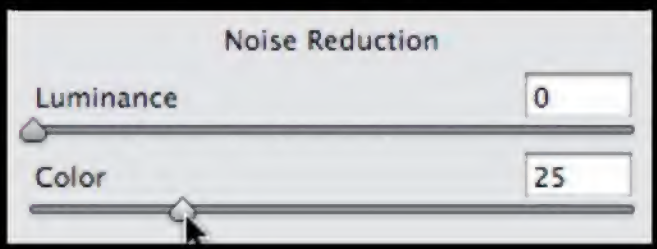
Shoot raw

Shooting in raw mode allows you the maximum control over your images, and it is easier, as well as more effective, to reduce noise from raw files in a dedicated conversion program, than to reduce it in JPEGs.

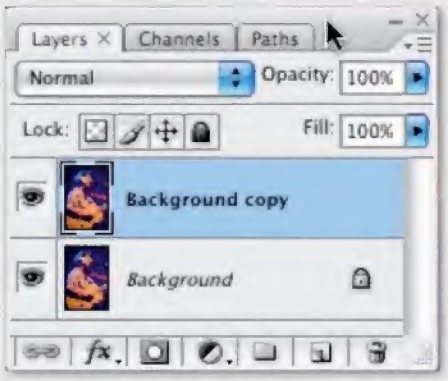
Most raw-conversion programs offer dual-mode noise reduction to tackle chroma and luminance noise separately. Adobe's CameraRaw plug-in is a good example. The chroma noise slider is designed to get rid of the random speckles of false colour in high ISO images, while the luminance slider is designed to reduce the 'grittiness' of the image.

Amateur Photographer Top tip

The chroma slider is set to 25 by default, and for most raw files it doesn't need to be set any higher. As you can see from the diagram above, the chroma noise reduction slider has little effect on resolution in this ISO 6400 file. The effect of the luminance noise reduction control, however, is more severe, and as you can see, it softens fine detail. This isn't a problem if you only need to make small prints, but it can limit the size of an enlargement.

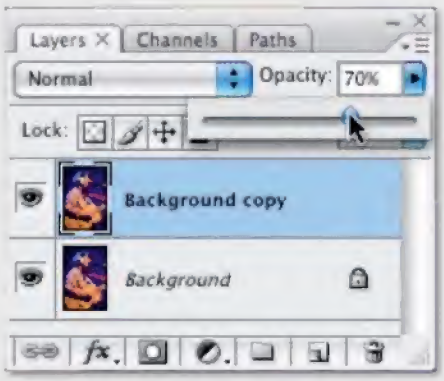


1 Open your image, and duplicate it in the same way as you did when reducing chroma noise in 'Technique one'.



2 Working on the duplicated image, select Filter>Blur>Surface Blur. Using the two sliders, adjust the image until you've smoothed it to your satisfaction, but don't go too far otherwise the image will appear 'posterised'. A Radius of 30 and Threshold of 20 is a good starting point.

3 In the Layers palette, reduce the Opacity of the blurred layer until you are happy with the effect. An Opacity of 70% is a good starting point. Make sure you can still see some fine detail through the blur layer, but don't worry if some detail still looks rather soft at this stage.



4 After flattening the image (Layer>Flatten image) we need to sharpen it slightly to get back some of the high-contrast detail that was softened in the previous step. Using Unsharp Mask, try the following settings: Amount 150%, Radius one pixel, Threshold 20. Every image is different, though, so feel free to experiment with these three parameters for the best results.

Stacking a sequence of images

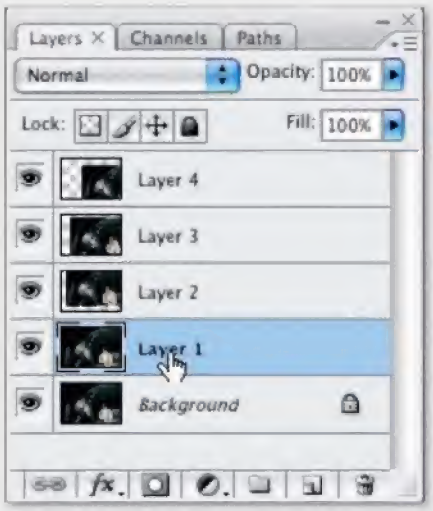
Technique three

If you have the choice, general practice is to use a low ISO setting and a long exposure when shooting in low light, but there are occasions when this might not be possible.

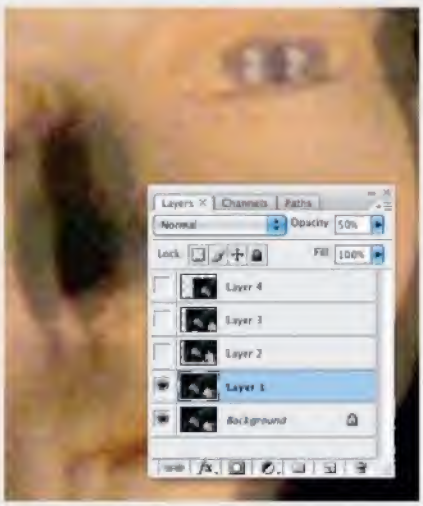
Here I'll show you how to overlay multiple shots of the same scene to minimise high ISO noise. Done carefully, it can be extremely effective, and the reason it works is that high ISO noise is random, so it appears in different patterns from image to image. This means that if you stack several images on top of one another the fixed scene elements are constantly present in every picture, but the random noise pixels are in different patterns and are 'cancelled out' when the images are overlaid.

1 Take your pictures at the required exposure settings, and with high ISO noise reduction turned off, for maximum detail capture. Ideally, you should make sure that white balance is set to a fixed value. If possible, use a tripod to ensure that your camera doesn't move, but if your camera allows you to shoot at a fairly high frame rate you may be able to get away with handholding through a quick burst of shots. Three shots is the minimum, and five is a sensible maximum. Any more than that and your computer will probably struggle in step 2.

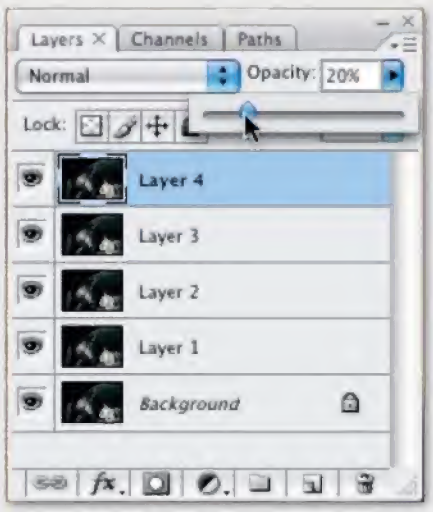
2 Stack the images. With all your shots open in your image-manipulation software, select one (it doesn't matter which) and using the Move tool, drag the other images onto it one by one. Each image will appear as a new layer over the original. The order of the images doesn't matter, but the alignment does.



3 Alignment. If you shot your sequence of images using a tripod, they should be aligned perfectly, but if you handheld the sequence, as I've done here, you may need to shift them around a bit to get them properly lined up. In Photoshop, you can do this with the Move tool and the transform options (Edit>Transform). Be patient – correct alignment can take a while, but it is crucial to ensure a sharp final image. To align each layer, set its Opacity to 50% temporarily so that the previous layer shows through it, and turn off the visibility of the layers above.



4 By default, in Photoshop the top layer in a stack is the only one that you can see. To allow the other layers in a stack to 'show through' we need to adjust their opacities. In order for each layer to have an equal intensity in the stack, the bottom image (the background) is left as it is, with layer 1 at an Opacity of 50%, layer 2 at 33%, layer 3 at 25%, and so on. In other words, the bottom image in a stack should have an opacity equal to its proportion of the total number of images. The fifth image in the stack, therefore, should have an Opacity of 1/5 of the total, which is 20%.



5 Once the stack is correctly aligned, and the Opacity of the layers has been adjusted, you should see a dramatic decrease in the amount of noise in the final image. If you're happy with the result, you can flatten the image (Layer>Flatten image) to combine all the layers, and then perform your usual adjustments, such as sharpening, levels and so on.

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Making a feature of noise

Technique four

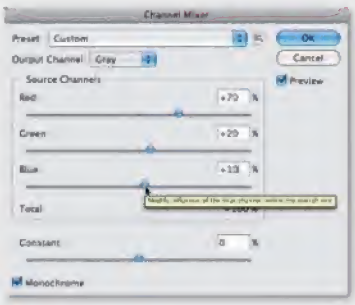
In last week's articles on noise, and in the other techniques in this piece, we looked at noise in terms of a problem that needs to be corrected. However, there are times when noise can create impact and add atmosphere to a scene, and even come to the rescue of an otherwise unremarkable image.

Here, I shot with available light, using the highest ISO setting that the camera could offer. The AWB system has delivered a pretty poor, yellowish image, and there is chroma noise present in the shadows, with sharpness not what it could be. I think it could look really good in black & white, though, with a bit of simulated film grain.

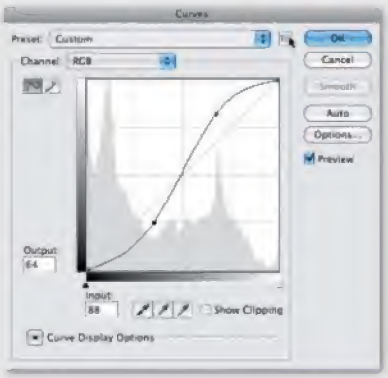
Original image

Final result

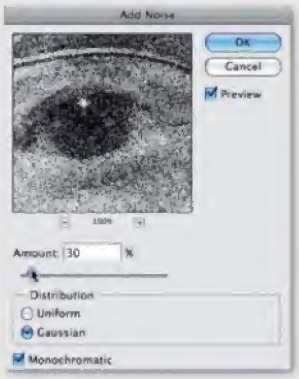
1 With the image open in Photoshop, I converted it to b&w using the Channel Mixer (Image>Adjustments>Channel Mixer). Most image-manipulation programs have a similar function, sometimes simply called 'b&w'. To get the shot I wanted, I ticked the Monochrome box and entered values of Red +70, Green +20 and Blue +10 for a fairly 'flat' conversion.



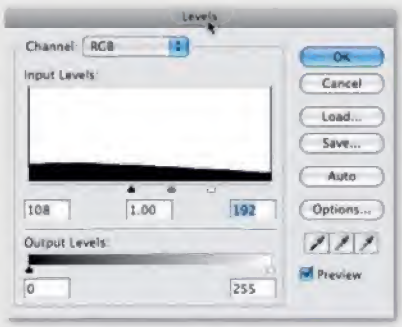
2 To add contrast I've applied a simple 'S' curve adjustment (Image>Adjustments>Curves). This has darkened the shadows and lightened the highlights. The noise in the original image immediately looks more attractive in monochrome, and I could actually save my image at this point. However, I want to give it the high-contrast film treatment.



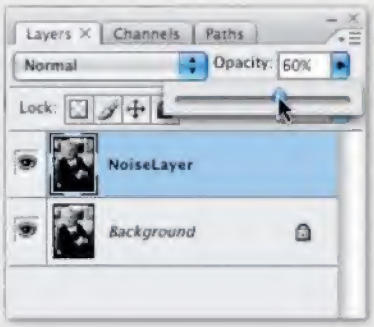
3 I want to add some really coarse film-like grain, but I want to add it to a new layer, to avoid losing the detail in the image. You can do this by selecting Layer>Duplicate Layer (I've called my layer 'Noise Layer') then adding grain to this layer via Filter>Noise>Add Noise, making sure that the Monochrome box is ticked. Don't be afraid to add a lot of noise here – I've gone for an Amount of 30%. The image on screen looks pretty horrible as a result, but we'll correct that in step 4.



4 I want to increase the contrast of the Noise Layer, but decrease its rather artificial-looking sharpness. With the duplicated, noisy layer selected, I've made a very harsh Levels adjustment (Image>Adjustments>Levels) to greatly increase its contrast. Now, selecting Filter>Blur>Gaussian Blur, I've blurred it slightly by setting a Radius of one pixel.



5 In the Layers palette, I've altered the Noise Layer's Opacity to balance the two layers. I've settled on 60%, and I find that setting the blending mode to Overlay gives me a nice result, reminiscent of Kodak Tri-X film. Play around with the layer opacity and blending modes, though, as you may find that setting the blending mode to Soft Light or Hard Light gives you good results too. When you're happy, flatten the image and save it.



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Q&A

Affordable storage solution

Philip Morgan asks I save all my images on my computer's hard drive, but I am interested in a more cost-effective and practical way to store my photographs. I know I can use CDs, but I am aware that other photographers use second hard drives or storage devices. I don't want to spend hundreds of pounds, so can you recommend a suitable device?

Richard Sibley replies I always recommend saving images on an external hard drive. This frees up valuable space on your computer, which in turn can help make it run faster. It also allows you access to your images should your computer fail. External drives operate in the same way as the computer's internal hard disk, and you can connect your computer to the external drive via a USB.

I suggest you buy two identical external hard drives, and make sure that you save all your images to one and then make regular back-ups to the other. Hard drives do fail, and should this happen having an identical back-up will mean you won't lose all your valuable images.

Storage space on external hard disk drives is increasing all the time, and the cost per GB is getting smaller. A basic 500GB hard drive could cost you as little as £70. I recommend a disk such as the Toshiba 500GB external drive (pictured left) that we tested in AP 16 May, which retails for around £80.

An alternative is to use DVDs rather than an external disk drive on which to save your images. However, if you use an image catalogue system or library, such as that found in Adobe Photoshop Elements or Photoshop Lightroom, you will not be able to access the images so easily as you will need the correct DVD inserted. For this reason I would recommend this route for straight archival, rather than working copies of your images.

More questions & answers available at... www.amateurphotographer.co.uk/help

Shooting in the air

Ronald Walford writes In reply to reader Johan Walt's question about shooting from a helicopter (AP 25 July), I think you should have mentioned that there are legal obstacles to aerial photography for amateurs from private aircraft. The helicopter in question might have a shooting licence, but you should have advised all readers to check before setting off on such an expedition.

Richard Sibley says On the basis that the ride was to be a birthday gift for Johan, my answer was based on the presumption that it was a tourist flight in a helicopter.

To take images from an aircraft, the pilot must hold a commercial pilot's licence. A private pilot's licence does not allow the flight to be used for any purpose other than pleasure or travel (and that includes photography), and the pilot may not receive payment for the flight.

A tourist company offering flights will, of course, make sure that all their pilots hold a commercial pilot's licence, and as such photography is allowed.

As for restrictions on photography, as far as I am aware you are perfectly entitled to take photographs from the air in the same way as you would from a public place on the ground. However, you are not permitted to fly over some locations, such as certain landmarks, government buildings and military installations, so you would obviously not be able to take any images in these circumstances.

Deteriorating door seal

Anthony Stewart asks I have been given a Canon Canonet 28 rangefinder camera, but the film door's foam light seal has deteriorated. Where can I buy a replacement seal? Also, what glue should I use to seal the replacement foam to the camera?

Richard Sibley replies Try Camera Repair Materials at www.cam-spares.com, which stocks a variety of different self-adhesive light-sealing foams. Once you have selected and bought foam of the correct thickness, simply

FAQ

Frequently Asked Question

Buying a new camera or lens can be an exciting – and expensive – decision, but what should you do if your shiny new kit goes wrong? Under the Sale and Supply of Goods Act, once you buy an item you have made a legal contract with the retailer who sold you the goods, so if your camera goes wrong you should contact the retailer.

To satisfy the Sale of Goods Act the product must be as described (either in its advertising or verbally by sales staff), of

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FROM THE AP FORUM

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Camera, bike, action

Simon_md asks I often go out on my mountain bike through local woods and would like to take my camera with me. However, I am not sure how good an idea this would be because I do a lot of off-road cycling and the camera would get shaken up quite a lot.

Does anyone know how much of an effect this is likely to have on my camera? I have a Canon EOS 1000D with 18-55mm and 70-300mm lenses, and carry them in a Lowepro SlingShot 100 AW bag.

chr1s replies Your kit will be fine. I ride a mountain bike, and regularly take a camera out with me, though usually I take my Canon PowerShot G10 because of its size. The bike's suspension, tyres and your body will absorb most of the vibration, and so long as your camera is held securely in a bag it will be fine.

daft_bike replies I agree, although my camera is covered for accidental damage under my house insurance for peace of mind.

Hotblack replies Take your camera in a backpack, although fixing the bag to the handlebars or the frame probably isn't a good idea.

PhilW replies I often take my Canon EOS 5D with me to the big trail centres of Coed-y-Brenin and the Dalby Forest. Make sure your camera is in a suitable bag. I've crashed many times with mine and the camera is still OK.

remove the old foam (a removing solution is available for £2.75 incl postage) and cut the new foam to size and apply.

Chemistry lesson

David White asks Where can I buy the necessary chemicals to make my own sepia toner and other photographic chemicals?

Richard Sibley replies Silverprint stocks a range of raw chemicals for developing and toning prints. For more information or to buy, visit www.silverprint.co.uk.

Remember to read any safety advice before mixing chemicals

satisfactory quality and fit for purpose. The downside is that it is up to the consumer to prove that the item doesn't meet these conditions. If it has stopped working, through no fault of the consumer, within six months from the date of purchase, the law deems that the fault must have been there when the item was bought.

Under these circumstances you are entitled to a repair or a replacement, depending on the item in question. You are only entitled to a full refund if the item is returned within a reasonable period of time. The 'reasonable period of time' is not set out by law, but is dependent on the item in question and the circumstances.

After six months it is assumed that the consumer has accepted the goods, but you still have rights. You have up to six years to make a claim, but the onus is on the consumer to prove that the problem or fault existed at the time the contract was made.

Most new goods also come with a manufacturer's warranty, which is typically for one year. It is important to fill out the warranty cards that come with the goods and, where necessary, get the retailer to stamp the warranty card before registering the product with its manufacturer.

Some retailers will happily return the goods to the manufacturer on your behalf, but if not you may have to pay for the postage or collection of the faulty item.

For more advice visit www.consumerdirect.gov.uk or your Citizens Advice or Trading Standards office. **Richard Sibley**

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How does Nikon's latest entry-level DSLR fare against the competition? **Richard Sibley** puts it to the test

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ICONIC CAMERAS

Ivor Matanle traces the history of a 1950s medium-format camera that stayed at the top of the professional market for almost 50 years

Hasselblad 500C

OF all the cameras launched and used during the second half of the 20th century, only a few have an undeniable right to be regarded as an icon – a camera that helped shape photography for a generation. One must undoubtedly be the Leica M3, another the Nikon F, about which I shall be writing soon. Yet for me, as someone who has spent his entire working life associated with advertising, PR, newspapers and professional photography, the Hasselblad 500C stands out as the camera without which my life, and many of my former colleagues' lives, would not have been the same. To quote the great singer Tina Turner, whose energy belies her years, it is simply the best.

The 500C was not the first professional Hasselblad camera. The Hasselblad 1600F of 1948 and the 1000F of 1953/54 had focal plane shutters, lenses with pre-set diaphragms and basic flash synchronisation at 1/25sec and longer. The 1000F had become outclassed for studio work by the top-of-the-range Rolleiflex twin-lens reflexes, which had, from 1953/54, been available with the Carl Zeiss 80mm f/2.8 Planar lens that was superior to the Tessar on the 1000F, and with the Synchro Compur shutter, providing flash synchronisation at all speeds to 1/500sec. Hasselblad had to equal or exceed Rolleiflex performance to achieve a lead in the studio market.

First and second-type Hasselblad 500C cameras: on the left, the original camera with motordrive location holes in the front panel and six-element 80mm f/2.8 Planar; and on the right a 1967 500C with seven-element 80mm f/2.8 Planar

Appearing in 1957, the Hasselblad 500C was an original. Superficially, it looked very similar to the 1000F, but had dramatically improved shutter and lens capability. A 6x6cm rollfilm camera with interchangeable viewfinders and film backs, plus a range of some of the best interchangeable lenses in the world from Carl Zeiss and each with its own reflex Synchro Compur shutter, the 500C had one of the first fully automatic diaphragm mechanisms and shutter cocking coupled to the winding of the camera. With interchangeable film magazines, which were a huge advantage in fast-moving studio work, plus the f/2.8 Planar and flash synchronisation at all speeds, the Hasselblad 500C and its derivative models were to be at the top of the professional market for almost half a century.

A Hasselblad 500C and 500mm f/8 Tele-Tessar C, with its lens hood. A 45° prism viewfinder is beside the camera

Clever stuff

So much about the 500C was new. The camera body had its own auxiliary shutter at the focal plane to prevent light getting to the film during focusing. When the shutter button was pressed, in the space of 1/10sec, the Synchro Compur – which had been open with the diaphragm at full aperture for focusing – closed, the lens diaphragm closed to the preset taking aperture, the mirror swung up under

the focusing screen, the auxiliary shutter at the back of the body opened, and the Synchro Compur opened and closed to give the set exposure time. When the finger was removed from the shutter button, the auxiliary shutter closed again. Winding the camera brought the mirror down, opened the shutter and diaphragm to full aperture for focusing the next shot, and moved the film on by one frame. The wheezing noise of a Hasselblad 500-series camera being fired has been likened to that of a duchess sneezing in church – muffled, refined and calculated to cause as little offence as possible.

The initial version of the 500C, manufactured from 1957 until the middle of 1959 and with modifications until 1962, included provision for a planned accessory electric motordrive that never happened. Although these early bodies have some mechanical differences from later 500C cameras, there were few external differences. The main distinguishing features of pre-1961 500C cameras are two pin-location holes in the front panel of the camera, at 10 o'clock and 8 o'clock to the lens throat, which would have located the planned accessory motor unit, attached using the tripod bush. Early bodies also have a pin within the lens mount area that protrudes at about the 3.30 position and engages in a hole at the back of C lens mounts. Cameras with this pin, which was missing from about 1962 onwards, cannot use the later CF lenses as they do not have the hole into which the pin fits.

In 1970, the 500C was replaced by the 500C/M. This was essentially similar to the 500C, but with interchangeable focusing screens, and continued in production until 1994.

The Super Wides

Because retrofocus lens design was only just beginning in the 1950s, and extreme wideangle lenses as we know them did not exist, there was no way of providing a rollfilm single-lens reflex with anything more than a moderately wideangle lens. Hasselblad first overcame this problem by creating the Super Wide, a 38mm non-interchangeable Biogon lens attached to a slim non-reflex camera that took standard F film backs. This was marketed alongside the 1000F and was the first Hasselblad with a Compur shutter. In 1958/59, the original Super Wide, whose shutter cocking was not linked to the knob film wind, was replaced by the Super Wide C, with lever wind that cocked the shutter, a silver-finish instead of black lens and the shutter button on the top of the camera instead of on the front. In 1969, the SWC's lens became black and in 1973 the 38mm Biogon was multi-coated to become a T* lens.

A typical professional 500C outfit of the 1960s (l-r): 50mm f/4 Distagon; 250mm f/5.6 Sonnar; 150mm f/4 Sonnar; 500C with 80mm f/2.8 Planar; a spirit level; a 24-exposure 220 magazine; a 12-exposure 120 magazine

Motordrive

The Hasselblad 500EL, which was launched in 1965, was not just a 500C with a motordrive unit permanently mounted underneath. It was an entirely new design, with an even more robust mechanism and a unique rechargeable 6V nickel-cadmium cell to power the motor. The motordrive battery needed to be fully discharged, then fully charged from 'flat' to 're-form' it every so often, although busy professionals rarely bothered to do this. Battery failure was common, and the 500EL was stigmatised as being unreliable. In 1970, the new 500EL/M with interchangeable screens still had the NiCd battery. Fifteen years later the design was updated to include built-in TTL flash metering and became the 500ELX, but it wasn't until 1989 that Hasselblad accepted the inevitable and changed the power source to take five AA batteries, in what then became the 553ELX. About 6,000 Hasselblad EL bodies were made, followed by as many as 34,000 EL/M bodies in the next 15 years.

A typical pro outfit of the mid-1970s that was predominantly black. Back row (l-r): 40mm f/4 T* Distagon; 250mm f/5.6 T* Sonnar; 135mm f/5.6 S-Planar on a Hasselblad bellows unit. Front row (l-r): Hasselblad 500C/M with 80mm f/2.8 Planar; 150mm f/4 T* Sonnar; 50mm f/4 T* Distagon

The lenses

In 1957, there were four lenses available in C mount: the all-new six-element 80mm f/2.8 Planar C; a 60mm f/5.6 Distagon C; a 150mm f/4 Sonnar C; and a 250mm f/5.6 Sonnar C. The first six-element f/2.8 Planar was replaced in 1960/61 by an improved seven-element design. The 500mm f/8 Tele-Tessar C was added to the range in 1961, followed by an improved 60mm lens, the 60mm f/4 Distagon C, in 1963. A year later the celebrated 50mm f/4 Distagon C made its appearance. In 1966, the 120mm f/5.6 S-Planar for close-range photography on the Hasselblad bellows was introduced, at the same time as the 40mm

1957 Hasselblad 500C announced Harold Macmillan becomes Prime Minister. First edition of *The Sky at Night* on BBC TV. Laika, the dog aboard Sputnik 2, becomes first animal in space.

1959 Hasselblad SWC announced Singapore gains independence from the UK. First Australopithecus skull discovered by Leakeys. First known human HIV death.

1962 Second version of Hasselblad 500C appears James Hanratty hanged for A6 murder. Algeria gains independence from France. Premiere of *Dr No*, first James Bond film.

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Amateur Photographer ICONS OF PHOTOGRAPHY

f/4 Distagon C. The 100mm f/3.5 C Planar was announced (in black finish only) in 1968. This range then carried Hasselblad into the 1970s, with the 35mm f/3.5 F-Distagon C added to the line-up in 1972. From about 1973 until 1982, this range of lenses was made in black finish, with T* multi-coating progressively available from 1973/74. The 350mm f/5.6 Tele-Tessar C appeared in 1973 and the 140-280mm f/5.6 Variogon C (a Schneider lens) in 1977.

What do you have to pay?

Prices have fallen in the recent recession, but by a smaller percentage than those of lesser cameras. Recent sales on eBay have seen complete 500C cameras with 80mm lens, waist-level finder and a 12-exposure back selling for between £300 and £450. Chrome 250mm and 250mm lenses seem to sell for £150-£200, and 50mm lenses from about £225.

The Hasselblad SWC with 38mm f/4.5 Biogon was the ultimate wideangle rollfilm camera, not even surpassed by the 40mm f/4 Distagon

Alpa camera cradle, hoods and their boxes, Alpa microscope adapter, extension tube adapter and a range of Alpa filters

Accessories and film backs

THE first Hasselblad magazines, made between 1948 and 1954 with serial numbers below 19480, are officially called 'Film Magazine 12', although everybody called them 'F magazines' in the 1960s, simply because they will not operate with any camera after the 1000F. The C12 magazine was made between 1955 and 1968, with numbers from CC 20000 to TR 132999. When loading these and earlier magazines, the number 1 on the backing paper has to be aligned in the window that is revealed by opening a door in the centre of the rear face of the magazine, then a flick backwards on the film wind key sets the number 1 on the exposure counter. Magazines for 16 exposures 6x4.5cm horizontal and 16 exposures 41mm square ('Superslide') were available from the early 1960s until 1970. The 24-exposure C24 back for 220 film was made between 1967 and 1970, and there was also the Magazine 70, launched in 1966, which took 70mm perforated film in special cassettes.

In 1968, the A12 magazine appeared, with a crank rather than a key to wind the film through when loading and no door in the back of the magazine. Similar A16 6x4.5cm magazines appeared in 1970, as did the A24 for 220 and the A16S for Superslide. In 1985, a new version of the A12 appeared with a different film insert, and in 1991, when the 205TCC was launched, the A12TCC magazine appeared. This has electrical contacts that transmit to the camera the ASA/ISO rating of the film loaded, set on an ASA dial on the left-hand side of the magazine.

Inevitably, Hasselblad supplied a very full range of other accessories, including a wind knob with an exposure meter in it, various grips, sports viewfinders, prism finders, close-up bellows and a vast range of specialised accessories for laboratory and scientific work, plus a huge range of filters, lens hoods and more common accessories. Everything Hasselblad was expensive – but everything Hasselblad was the best you could buy.

1965 Hasselblad 500EL appears — Death of Sir Winston Churchill. First American combat troops in Vietnam. Alexei Leonov becomes first man to walk in space.

1970 Hasselblad 500C/M announced — Paul McCartney announces disbanding of The Beatles. Edward Heath becomes Prime Minister. President Nasser of Egypt dies.

1973 Hasselblad C lenses all made in black — George Foreman defeats Joe Frazier for world heavyweight championship. Last US soldier leaves Vietnam. Watergate scandal in USA.

If you're buying

Watch out for... Signs of minor damage
Ask anyone mailing one to you to use a large box and to pack the camera carefully.

Shutter problems
The Synchro Compur shutters in Hasselblad lenses are usually reliable, but check all speeds and the iris. Ed Trzoska (Tel: 0116 267 4247) will quote for repairs.

Difficulty inserting or removing the dark slide
This usually indicates damaged light traps in the film back.

Fungus or haze in the lens
Look for white thread-like clusters between the lens elements or haziness between the elements. This can be expensive to sort out.

You may also like...

A Bronica SQ, from about 1980, with broadly similar specifications and performance.

Join the PCCGB

The Photographic Collectors' Club of Great Britain holds regional meetings, runs a quarterly postal auction and publishes magazines full of classic camera information. Visit www.pccgb.com or call 01920 821 611 (but not to ask for valuations on cameras).

Thanks to members of the PCCGB for the loan of the cameras illustrated in this article. Visit my blog at www.classic-camera.net/page/editors-view.aspx.

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50/1.4 D
50/1.4 AF-S G
50/1.8 D
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CANON EOS 500N BODY	MINT- £69.00
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CANON EOS 600	MINT £99.00
CANON EOS RT BODY (PELICAL MIRROR)	MINT- £119.00
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CANON 70 - 200mm f2.8 USM "L" IMAGE STABIL	MINT BOXED AS NEW £1,349.00
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CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABIL	MINT BOXED £1,165.00
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CANON 85mm f1.8 FD	MINT- £165.00
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CANON 135mm f2 FD	MINT BOXED £275.00
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CONTAX TLA 140 FLASH	MINT CASED £49.00
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CONTAX 85mm f1.4 PLANAR AE	MINT £399.00
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CONTAX 135mm f2.8 SONNAR MM	MINT CASED £169.00
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CONTAX 135mm f2.8 SONNAR	MINT £125.00
CONTAX 200mm f3.5 TELE TESS T* AE	MINT £199.00
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CONTAX 35 - 70mm f3.4 VARIO SONN MM	MINT BOXED £329.00
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LEICA M3 BODY GLASS PRESS PLATE	EXC++ £425.00
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LEICA 21mm F2.8 ELMARIT M ASP+FDR 6 BIT CHR	MINT BOXED £1,699.00
LEICA 24mm f2.8 ASPHERIC ELMARIT M	MINT BOXED £1,495.00
LEICA 24mm BRIGHTLINE FINDER BLACK	MINT CASED £325.00
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LEICA 50mm f1 NOCTILUX BUILT IN HOOD	MINT CASED £3,595.00
LEICA 50mm f2 SUMMICRON CHROME (11816)	MINT BOXED AS NEW £699.00
LEICA 50mm f2 SUMMIC CLOSE FOCUS + SPECS	MINT- £369.00
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LEICA 90mm f2.8 ELMARIT M BLACK (LATEST)	MINT £545.00
LEICA 90mm f2.8 TELE-ELMARIT (BLACK) M	MINT IN KEEPER £395.00
LEICA 90mm f4 ELMAR C M	MINT CASED £189.00
LEICA 90mm f4 ELMAR C M	EXC++HOOD £145.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 135mm f3.4 APO - TELYT - M	MINT BOXED £1,295.00
LEICA 135mm f4 TELE ELMAR M B/IN HOOD	MINT CASED £675.00
LEICA 200mm f4 TELYT	MINT £225.00
LEICA MOTOR M	MINT BOXED AS NEW £395.00
LEICA WINDER M	EXC++ £115.00
LEICA SF24D TITANIUM FINISH	MINT BOXED AS NEW £179.00
LEICA ERC CASE FOR M6/M7 BLACK	MINT BOXED £125.00
LEICA 21,24,28 VIEWFINDER (12013)	MINT BOXED £245.00
LEICA 135mm FINDER CHROME	MINT £85.00
LEICA M4-2 WINDER BLACK	MINT BOXED £175.00
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LEICA 90mm f4 ELMAR SCREW CHR + 90mm FDR	MINT CASED £245.00
LEICA 9cm f4 ELMAR SCREW BLACK	EXC++ £79.00
LEICA 9cm f4 ELMAR SCREW BLACK	MINT- CASED £129.00
LEICA 50mm f1.4 SUMMILUX (2 CAM)	EXC ++ £359.00
LEICA 135mm f2.8 ELMARIT R	EXC++BOXED £175.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR	MINT £545.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR	EXC ++ £295.00
LEICA 35 - 70mm F4 VARIO ELMAR 3 CAM	EXC ++ £399.00
LEICA 70 - 210mm f4 VAR ELM 3 CAM	MINT CASED £445.00
LEICA 80 - 200mm f4 ROM LENS	EXC ++ £499.00
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VOIGTLANDER 35mm f1.2 NOKTON VM (BLK)	MINT BOXED £799.00
VOIGTLANDER 35mm f2.5 COL SKOP (SIL & BLK)	MINT BOXED £215.00
VOIGTLANDER 40mm f1.4 NOKTON VM "M" FIT	MINT + HOOD £325.00
VOIGTLANDER 50mm f1.5 NOKTON (BLK)	MINT BOXED £365.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED £299.00
VOIGTLANDER WINDER BESSA T + ALL R CAMS	MINT BOXED £129.00
VOIGTLANDER 35mm FINDER BLACK	MINT £99.00
VOIGTLANDER LH3 HOOD	MINT BOXED £49.00

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BRONICA 135mm F4 ZENZANON PE LENS	MINT- £289.00
BRONICA 150mm f3.5 ZENZANON E	MINT + HOOD £159.00
BRONICA 150mm f3.5 ZENZANON E	EXC+ £120.00
BRONICA 150mm F4 E	MINT- £169.00
BRONICA E120 BACK ETRS	MINT £49.00
BRONICA E120 BACK	EXC ++ £35.00
BRONICA ETRS/ETRSi POLAROID BACK	MINT - £85.00
METZ SCA 386 TTL LEAD ETRS/SQAi	MINT £69.00
BRONICA AEII PRISM FINDER	MINT- £115.00
BRONICA ETRSi PLAIN PRISM	MINT £75.00
BRONICA E28 EXT TUBE	MINT £69.00
BRONICA TELECONVERTER 2X	MINT- £69.00
BRONICA SPEEDGRIP E FOR ETRSi	MINT- £35.00
BRONICA 50mm f3.5 PS + CASE FOR SQ/SQAi	MINT BOXED £199.00
FUJI GA 645 W PRO 45mm FUJINON	EXC+++ £399.00
HASSELBLAD X PAN + 45mm + HOOD& STRAP	MINT £1,195.00
HASSELBLAD 30mm f5.6 + FDR + CENTRE FILTER	EXC++ £1,699.00
HASSELBLAD 90mm f4 FOR X PAN	MINT IN KEEPER £399.00
HASSELBLAD 90mm f4 FOR X PAN	MINT - £299.00
HASSELBLAD 500CM +WLF+BACK + 80mm CF	EXC+++ £795.00
HASSELBLAD 40mm f4 DISTAGON CF	MINT £1,095.00
HASSELBLAD 50mm f4 DISTAGON CF	EXC+++ £495.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £399.00
HASSELBALD 250mm f6 SONNAR T* CF	MINT £899.00
HASSELBLAD HC 50 - 110 f3.5 FOR H SYSTEM	MINT BOXED + HB FILTER £1,895.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD 500EL/M + A12 + 80mm F2.8 T*	MINT-BOXED £595.00
HASSELBLAD 500EL/M + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 2000 FC/M + 80mm f2.8 T* + A12 BK	MINT- £499.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD A12 BACK BLACK AND SILVER	MINT - £99.00
MAMIYA 45mm F2.8 A/F FOR 645 A/F	MINT £349.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 645 A/F 120/220 MAGAZINE	MINT BOXED £129.00
MAMIYA 55mm f2.8 N FOR 645	MINT BOXED £199.00
MAMIYA 80mm f2.8 N/L LEAF SHUTTER COMP	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA POLAROID FILM HOLDER FOR 645 A/F	NEW £159.00
MAMIYA 120 BACK FOR 645	MINT £70.00
MAMIYA RZ 67 PRO II 120 BACK	MINT BOXED £120.00
MAMIYA RZ 67 PRO II 220 BACK	MINT BOXED £145.00
MAMIYA 50mm F4.5 FOR RB	MINT BOXED £299.00
MAMIYA 120 BACK FOR RB	MINT BOXED £99.00
PENTAX 55mm f4 SMC FOR 6x7	MINT CASED £299.00
PENTAX 55mm f4 SMC FOR 6x7 (LATEST)	MINT BOXED £379.00
PENTAX 105mm f2.4 SMC FOR 6x7 (LATEST)	MINT BOXED £379.00

Konica/Minolta/Sony/Meters

TAMRON 14mm f2.8 SP A/F IF ASPHERICAL	MINT BOXED AS NEW £499.00
COSINA 19 - 35mm f3.5/4.5 A/F MIN FIT	MINT £69.00
MINOLTA 28 - 80mm f4.5/5.6 A/F	MINT BOXED £50.00
SIGMA 28 - 105mm f3.8/5.6 UC - MK3 ASPHERIC IF	MINT BOXED £99.00
MINOLTA 24 - 105mm f3.5/4.5 "D"	MINT £199.00
TAMRON 28 - 200mm f3.8/5.6 SUPER LD ASP IF	MINT BOXED £99.00
TAMRON 28 - 200mm f3.8/5.6A/F ASPH XR R/F MAC	MINT £99.00
COSINA 70 - 210mm f4.5/5.6 MINOLTA	MINT BOXED £59.00
MINOLTA 5400 HS FLASH	EXC++ £75.00

Nikon Auto-Focus

NIKON F5 BODY	MINT BOXED £499.00
NIKON F5 BODY	MINT- £445.00
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NIKON 24mm f2.8 A/F "D"	MINT BOXED £269.00
NIKON 50mm f1.8 A/F "D"	NEW NEW NEW £109.99
NIKON 50mm f1.8 A/F "D"	MINT £89.00
NIKON 50mm f1.8 A/F	MINT BOXED £75.00
NIKON 200mm f3.5 A/F NIKKOR A/F ED FOR F3A/F	MINT £325.00
NIKON 12 - 24mm f4 DX AF-ED AFS + HOOD	MINT BOXED £599.00
NIKON 17 - 55mm f2.8 ED IF DX AFS	MINT BOXED AS NEW £799.00
NIKON 18 - 70mm f3.5/4.5 DX AF-S "G" ED + HOOD	MINT £199.00
NIKON 18 - 135mm f3.5/5.6 AF-S DX IF-ED "G"	MINT BOXED £239.00
NIKON 18 - 200mm f3.5/5.6AF-S DX "G" VIB RED	MINT BOXED £425.00
NIKON 24 - 85mm f3.5/4.5 "G" IF/ED AF-S	MINT BOXED £245.00
NIKON 24 - 120mm F3.5/5.6 D IF A/F + HOOD	MINT BOXED £199.00
NIKON 24 - 120mm f3.5/5.6 G IF ED AF-S VIB RED	MINT BOXED £425.00
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NIKON 28 - 100mm f3.5/5.6 AF "G"	MINT £69.00
NIKON 28 - 200mm f3.5/5.6 "G" IF ED	MINT BOXED £199.00
NIKON 35 - 80mm f4/5.6 A/F "D"	MINT £49.00
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NIKON 70 - 300mm f4/5.6 AF "D" ED + HOOD	MINT BOXED £169.00
NIKON MC 20 REMOTE CORD WITH TIMER	MINT-BOXED £49.00
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Nikon Manual

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NIKON FE BODY BLACK BODY	EXC+ £95.00
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NIKON 200mm f4 AI	MINT CASED £169.00
NIKON 300mm f4.5 AIS	MINT- £269.00
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EF 50mm f1.2L USM	£1278.99	or	£52 mth
EF 50mm f1.4 USM	£293.99	or	£12 mth
EF 50mm f1.8 II	£88.99		
EF-S 60mm f2.8 USM Macro	£368.99	or	£15 mth
MP-E65mm f2.8	£853.99	or	£35 mth
EF 85mm f1.2L II USM	£1788.99	or	£73 mth
EF 85mm f1.8 USM	£313.99	or	£13 mth
TS-E 90mm f2.8	£1123.99	or	£46 mth
EF 100mm f2.0	£378.99	or	£16 mth
EFM 100mm f2.8 USM	£439.99	or	£18 mth
EF 135mm f2.0L USM	£918.99	or	£38 mth
EF 135mm f2.8 Soft Focus	£348.99	or	£15 mth
EFM 180mm f3.5L USM	£1268.99	or	£52 mth
EF 200mm f2.0L IS USM	£4853.99	or	£197mth
EF 200mm f2.8L USM mkII	£643.99	or	£27 mth
EF 300mm f2.8L IS USM	£3787	or	£154mth
EF 300mm f4.0L IS USM	£1178.99	or	£48 mth
EF 400mm f2.8L IS USM	£6469.99	or	£262mth
EF 400mm f4.0 DO IS USM	£5433.99	or	£221mth
EF 400mm f5.6L USM	£1123.99	or	£46 mth
EF 500mm f4.0L IS USM	£5539.99	or	£225mth
EF 600mm f4.0L IS USM	£7338.99	or	£298mth
EF 800mm f5.6L IS USM	£9999.99	or	£405mth
EF-S 10-22mm f3.5-4.5 USM	£648.99	or	£27 mth
EF 16-35mm f2.8L mk2 USM	£1178.99	or	£48 mth
EF 17-40mm f4.0 L USM	£633.99	or	£26 mth
EF-S 17-85mm f4.0-5.6 IS USM	£413.99	or	£17 mth
EF-S 17-55mm f2.8 IS USM	£793.99	or	£33 mth
EF-S 18-55mm IS	£143.99		
EF-S 18-200mm f3.5-5.6 IS	£489.99	or	£20 mth
EF 24-70mm f2.8L USM	£1032.99	or	£42 mth
EF 24-105mm f4L IS USM	£943.99	or	£39 mth
EF 28-90mm f4-5.6 III	£113.99		
EF 28-105mm f3.5-4.5 USM/2	£237.89	or	£10 mth
EF 28-135mm f3.5-5.6 IS USM	£373.99	or	£16 mth
EF 28-200mm f3.5-5.6 USM	£319.99	or	£13 mth
EF 28-300mm f3.5-5.6L IS USM	£2129.99	or	£87 mth
EF-S 55-250mm IS	£221.99	or	£9 mth
EF 70-200mm f2.8L U	£1044.99	or	£43 mth
EF 70-200mm f2.8L IS USM	£1549.99	or	£63 mth
EF 70-200mm f4.0L USM	£548.99	or	£23 mth
EF 70-300mm f4.0L IS USM	£968.99	or	£40 mth
EF 70-300mm f4-5.6 IS USM	£425.99	or	£18 mth
EF 70-300mm f4.5-5.6 DO IS USM	£1138.99	or	£47 mth
EF 75-300mm f4.0-5.6 III	£198.99		
EF 75-300mm f4.0-5.6 USM III	£235.99	or	£10 mth
EF 100-300mm f4.5 USM	£289	or	£12 mth
EF 100-400mm f4.5-5.6L IS USM	£1288.99	or	£53 mth

Canon CONVERTERS

EF 1.4x Extender	£287.99	or	£12 mth
EF 2x II Extender	£287.99	or	£12 mth

Canon FLASH GUNS

RECOMMENDED

430 EXII — MR14 EX — 580 EX II

220 EX	£139	MR14 EX Macrolite	£449
430 EXII Speedlite	£219	MT-24 EX Macrolite	
580 EXII Speedlite	£379	Twin Lite Flash	£749

Canon MULTIPLE FLASH SET UP

ON CAMERA ACCESSORIES:

1. TTL Hot Shoe Adaptor 3	£55.54
2. TTL Distributor	£49.99
3. Off Camera Shoe Adaptor	£19.53
4. Connection Cord 0.6m length	£45
5. Connection Cord 3m length	£48.93

On Camera Connection Example:

OFF CAMERA ACCESSORIES:

6. Off Shoe Cord 3	£48.93
7. L Bracket SB-E2	£169

Canon FILTERS prices start from...

UV Filter £15.16

Skylight	£20.54
Regular	£20.54
ND 4L Neutral Density	£29.35
ND 8L Neutral Density	£29.35
Circular Polarising	£78.29
Softmat 1 Soft Focus	£63.61

Canon WIRELESS FILE TRANSMITTER & PORTABLE STORAGE

WFT-E2 Wireless Transmitter	£699
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WFT-E4 Wireless Transmitter	£898.63

A large ultra-bright 3.7" TFT screen with 160° viewing angle for image/video review

M30 Media Storage	30GB	£302.41
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Canon DIGITAL SLR ACCESSORIES

Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5E	CBC-E5	ACK-E5	RS-60E3	RC-5	RC-1	Angle Finder C	EP-EX15	RF-E7	DioESeries	CUP-EF	EW-100DBkB	EH-19L	IFC-450D6
	£119.00	£44.49	£29.35	£44.03	£89.00	£59.00	£24.49	£20.99	£21.49	£169	£19.99	£10.07	£8.31	£7.99	£22.99	£39.99	£36.69

Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-5L	CA-PS400	CA 570	ACK E2	RS-80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame Eb	Dioptrics	Eyecup EB	WFT-E3A	IFC-500U
	£149.49	£179.99	£89.49	£44.03	£105	£42.99	£58.71	£44.49	£129	£322.96	£169	£19.99	£6.49	£9.99	£8.49	£699	£29.99

Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB 570	RS80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame Eb	Dioptrics	Eyecup EB	Focus Screen Ec-D,E	WFT-E4	IFC-500U
	£229.49	£71.49	£22.49	£179.99	£20.99	£36	£44.49	£129	£322.96	£169	£19.99	£6.49	£9.99	£8.49	£29.99	£898.63	£29.99

Canon EOS 1D Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LC5	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Ec	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

Canon EOS-1Ds Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LC5	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Ec	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

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OLYMPUS E-SYSTEM

E-420

10.0 million pixels

Olympus E-420

E-420 BODY ONLY	£254.99 or £11mth
E-420 BODY + 14-42mm lens	£296.99 or £13mth
E-420 BODY +14-42mm + 40-150mm lens	£374.99 or £16mth
E-420 BODY + 25mm pancake lens	£378.99 or £16mth

E-520

10.0 million pixels

Olympus E-520

E-520 BODY ONLY	£308.99 or £13mth
E-520 + 14-42mm lens	£394 or £16mth
E-520 + 14-42mm + 40-150mm lens	£458.99 or £19mth
E-520 + 14-42mm + 70-300mm lens	£628.99 or £26mth

E-620

12.3 million pixels

SAVE up to £64

NEW

Olympus E-620

E-620 BODY ONLY	£498.99 WAS £524.99
E-620 + 14-42mm lens	£587.99 WAS £594.99
E-620 +14-42mm + 40-150mm lens	£674.99 WAS £689.99
E-620 + 25mm lens	£614.99 WAS £679

OLYMPUS

The NEW mirrorless Olympus E-P1 It's not a compact, it's not a DSLR – it's a pen! Based on the original Olympus PEN from 1959. This ultra-compact, DSLR quality, hybrid device can even record HD quality movies.

E-P1 Body Only	£598.99
E-P1 + 14-42mm	£674
E-P1 + 17mm	£744
E-P1 + 17mm + 14-42mm	£849

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E-30 Body Only	£819.99 or £34 mth	E-3 Body Only	£987.99 WAS £989

SONY α A230

10.2 million pixels

Sony Alpha 230

A lightweight and compact 10.2 megapixel DSLR. It has image stabilisation incorporated into the body so it benefits all your other lenses. The 9-point AF system also ensures the sharpest possible images. It even features eye-start focusing to avoid missing those important shots. Other features include a 2.7" LCD screen.

A230 + 18-55mm f3.5-5.6 DT lens	£429 or £18mth
A230 + 18-55mm + 55-200mm	£569 or £24mth

SONY α A380

14.2 million pixels

Sony Alpha 380

The Sony Alpha 380 Digital SLR Body is a light, compact and easy-to-use 14.2 megapixels DSLR. It comes with SteadyShot Inside and Quick AF Live View. HD output and a 2.7" tilt LCD Screen.

A380 BODY ONLY	£544 or £23mth
A380 + 18-55mm + 55-200mm	£729 or £30mth
A380 + 18-55mm f3.5-5.6 DT lens	£548 or £23mth

SONY α A700

12.2 million pixels

Sony A700

Aimed at serious photo enthusiasts and semi-professionals, the a700 teams uncompromising performance and responsiveness with superlative HD image quality.

A700 BODY ONLY	£569 or £24mth
A700 + 16-105mm lens	£824.99 or £34mth

SONY α A900

24.6 million pixels

Sony A900

A full-frame 24.6 megapixel DSLR with a fast and accurate 9-point AF with 10 focus assist points. 5fps continuous shooting at full resolution and a high resolution 3" Xtra Fine LCD.

A900 BODY ONLY	£1899.99 or £77 mth

The Zeeion Blower is an anti-static non-contact dust removal device for DSLR cameras. Ordinary blowers are made from rubber which increases static charges, Zeeion is made from Silicon-RX. While renewable microscopic filters, ensuring the air that reaches your sensor is clean.

VISIBLE DUST Zeeion Blower	£39.99

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SAMSUNG GX-20

14.6 million pixels

GX20 BODY +18-55mm	£559.99 or £23 mth
GX20 +18-55mm +50-200mm lens	£596.99 or £25 mth

PENTAX K20D

14.2 million pixels

K20D BODY ONLY	£659.99 or £27 mth
K20D +18-55mm II	£680 or £28 mth
K20D +18-55 II +50-200mm	£789 or £32 mth

PENTAX

14.6 million pixels

SAVE up to £40

K-7 BODY ONLY	£1139.99 WAS £1179.99
K-7 +18-55mm II	£1189.99 WAS £1199.99
K-7 +18-55 II +50-200mm	£1269.99 WAS £1299.99

Panasonic LUMIX G1

12.1 million pixels

Panasonic G1

Despite its compact size, the G1 features a large 3.0" 460,000 dot swiveling LCD screen, "Live View" 60fps electronic viewfinder with 1.4x magnification and 14mm eye relief. NB. This is Micro Four Thirds system DSLR.

G1 +14-45 (Red, Blue or Black)	£479 or £20 mth

Panasonic LUMIX GH1

NEW

12.1 million pixels

DMC-GH1 + 14-140 (Red or Black)	£1149 or £47 mth
DMC-GH1 14-140 + DMW-MS1 Stereo Mic	£1199 or £49 mth
DMC-GH1+DMW-MS1 +8GB SD+HDMI Cable	£1249 or £51 mth

SIGMA LENSES We are a Sigma Pro Lens stockist

4.5mm f2.8 EX DC HSM	£718.99	or £30 mth
8mm f3.5 EX DG FishEye	£718.99	or £30 mth
10mm f2.8 EX DC HSM	£568.99	or £24 mth
15mm f2.8 DG FishEye	£558.99	or £23 mth
20mm f1.8 EX DG	£478.99	or £20 mth
24mm f1.8 EX DG	£398.89	or £17 mth
28mm f1.8 EX DG	£322.89	or £14 mth
30mm f1.4 EX DC HSM (62mm)	£388.89	or £16 mth
50mm f2.8 EX DG Macro (Canon Fit)	£238.99	or £10 mth
50mm f1.4 EX DG HSM (Sigma Fit)	£358.99	or £15 mth
70mm f2.8 EX DG Macro	£382.99	or £16 mth
105mm f2.8 EX DG Macro	£383.89	or £16 mth
150mm f2.8 EX DG Macro	£564.99	or £23 mth
180mm f3.5 EX DG Macro	£724.99	or £30 mth
300mm f2.8 EX DG HSM	£2179.99	or £89 mth
500mm f4.5 EX DG HSM	£3788.99	or £154mth
800mm f5.6 APO EX DG HSM	£5248.99	or £213mth
10-20mm f4-5.6 EX-DC HSM	FROM £389	
12-24mm f4.5-5.6 EX DG	£677.99	or £28 mth
17-70mm f2.8-4.5 DC	£246.99	or £10 mth
18-50mm f3.5-5.6 DC (Four Thirds Fit)	£73.99	
18-50mm f3.5-5.6 DC (Canon/Pentax/Sigma/Minolta or Sony)	£75.99	
18-50mm f3.5-5.6 DC (Nikon Fit)	£94.99	
18-50mm f2.8 EX DC Macro 4/3 System	£318.99	or £13 mth
18-50mm f2.8 EX DC (Canon Fit 72mm)	£318.99	or £13 mth
18-50mm f2.8 HSM (Nikon Fit)	£318.99	or £13 mth
18-125mm f3.8 5.6 DC OS HSM (Canon Fit)	£248.99	or £10 mth
18-200mm f3.5-6.3 DC	£217.99	or £12 mth
18-200mm f3.5-6.3 DC OS	£287.99	or £12 mth
18-250mm f3.5-6.3 DC OS HSM	£448.99	or £19 mth
24-70mm f2.8 EX DG Macro	£427.99	or £18 mth
28-70mm f2.8 EX DG	£238.99	or £10 mth
28-300mm f3.5-6.3 DG MACRO	£249.99	or £11 mth
50-150mm APO f2.8 EX DC II	£563.99	or £23 mth
50-500mm f4-6.3 EX DG II	£1058.99	or £43 mth
55-200mm f4-5.6 DC	£99.99	
55-200mm f4-5.6 HSM (Nikon Fit)	£99.99	
70-200mm f2.8 APO EX DG Macro Mkii	£648.99	or £28 mth
70-300mm f4-5.6 APO Macro Super DG	£178.99	
100-300mm f4 EX IF DG	£1123.99	or £46 mth
120-300mm f2.8 APO EX IF HSM DG	£2393.99	or £97 mth
120-400mm f4.5-5.6 APO DG OS HSM	£597.99	or £25 mth
150-500mm f5-6.3 APO DG OS HSM	£727.99	or £30 mth
200-500mm f2.8 EX DG	£19399	or £786mth
300-800mm f5.6 EX DG APO HSM	£7273.99	or £295mth
2.0x APO DG Teleconverter	£219.99	or £9 mth
1.4x APO DG Teleconverter	£184.99	

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SONY LENSES

16mm f2.8 Fisheye	£547	or £23 mth
20mm f2.8	£427	or £18 mth
28mm f2.8	£177	
35mm f1.4G	£1049	or £43 mth
50mm f1.4 AF	£282	or £12 mth
50mm f2.8 AF Macro (D)	£407	or £17 mth
85mm f1.4 ZA Planar T*	£1047	or £43 mth
100mm f2.8 Macro AF (D)	£498	or £21 mth
135mm f2.8 STF	£847	or £35 mth
300mm f2.8G	£4248	or £174mth
500mm f8 Reflex	£518	or £22 mth
11-18mm f4.5-5.6 DT AF (D) Lens	£467	or £19 mth
16-80mm f3.5-4.5	£548	or £23 mth
16-80mm f3.5-4.5 ZA VS T* DT	£547	or £23 mth
16-105mm f3.5-5.6	£427	or £18 mth
18-70mm f3.5-5.6 AF (D) Lens	£127	
18-200mm f3.5-6.3 DT AF (D) Lens	£388	or £16 mth
18-250mm f3.5-6.3	£427	or £18 mth
24-70mm f2.8 ZA	£1289	or £53 mth
55-200mm f4-5.6	£177	
70-300mm f4.5-5.6 G	£667	or £27 mth
75-300mm f4.5-5.6 AF (D) Lens	£177	

OLYMPUS

8mm f3.5 Fisheye	£677.99	or £28 mth
25mm Pancake Lens	£197.99	
35mm f3.5 Macro	£197.99	
50mm f2 Macro ZUIKO ED Digital	£446.99	or £19 mth
7-14mm f4 ZUIKO Digital	£1347	or £55 mth
11-22mm f2.8-3.5 ZUIKO Digital	£729	or £30 mth
12-60mm ED f2.8-4.0 SWD	£827.99	or £34 mth
14-42mm EZ f3.5-5.6	£218.99	or £9 mth
14-54mm f2.8-3.5 ZUIKO Digital	£423.99	or £18 mth
18-180mm f3.5-4.5	£417.99	or £17 mth
35-100mm f2.0	£1894.99	or £77 mth
50-200mm ED f2.8-3.5 SWD	£989.99	or £41 mth
40-150mm Zuiko Digital ED Mk2 f4-5.6	£237.99	or £10 mth
70-300mm f4.0-5.6	£323.99	or £14 mth
EC-14 Tele Converter x1.4	£354.99	or £15 mth
EC-20 Teleconverter	£378.99	or £16 mth
TCON-17 Tele Conversion Lens	£89.89	
EX-25 Extension Tube 25mm	£138.99	

Tokina LENSES

35mm f2.8 AT-X PRO DX AF Macro **	£349	or £15mth
100mm f2.8 AT-X Macro **	£339.99	or £14mth
10-17mm f3.5-4.5 AT-X DX **	£469.99	or £20mth
11-16mm f2.8 AT-X PRO DX AF **	£479.99	or £20mth
12-24mm f4 AT-X DX Lens **	£419.99	or £18mth
12-24mm f4 AT-X AF PRO DX II **	£474.99	or £20mth
16-50mm f2.8 AT-X DX **	£589.99	or £24mth
50-135mm f2.8 AT-X DX **	£549.99	or £23mth
80-400mm f4.5-5.6 AT-X **	£559	or £23mth

**Canon or Nikon Fit only

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TAMRON LENSES

90mm SP Di Macro	£334.99	or £14 mth
180mm f3.5 AF SP Di	£694.99	or £29 mth
300mm f2.8 AF SP (Canon Fit)	£2449.99	or £100mth
10-24mm f3.5-4.5 Di II LD ASP IF	£379.99	or £16 mth
17-50mm f2.8 AF XR Di-II LD ASP IF	£328.99	or £14 mth
18-200mm f3.5-6.3 AF XR Di II	£157.99	
18-250mm Di II	£348.99	or £15 mth
28-75mm f2.8 SP AF Di	£348.99	or £15 mth
28-80mm f3.5-5.6 AF	£93.99	
28-200mm f3.8-5.6 AF XR Di ASP IF	£248.99	or £11 mth
28-300mm AF XR Di	£299.99	or £13 mth
28-300mm AF VC Di	£499.99	or £21 mth
55-200mm f4-5.6 AF Di II LD Macro	£104.99	
70-200mm f2.8 SP Di (Canon Fit)	£459.99	or £19 mth
70-200mm f2.8 SP Di (Nikon,Sony,Pentax)	£594.99	or £25 mth
70-300mm f4-5.6 AF Di LD Macro 1:2	£123.99	
200-500mm f5-6.3 SP AF Di	£854.99	or £35 mth

PENTAX LENSES

14mm f2.8 SMC DA ED IF	£517.99	or £21 mth
40mm f2.8 DA SMC	£355	or £15 mth
50mm f1.4 FA	£169	
50mm f2.8 D FA Macro SMC	£448.99	or £19 mth
70mm f2.4 DA	£484	or £20 mth
100mm f2.8 D FA Macro SMC	£529	or £22 mth
10-17mm f3.5-4.5 DA Fisheye	£469.99	or £20 mth
12-24mm f4 DA ED AL IF	£518.99	or £22 mth
16-45mm f4 DA ED AL SMC	£292.99	or £12 mth
16-50mm f2.8 DA* ED	£834	or £34 mth
17-70mm f4 AL DA IF SDM Lens	£528	or £14 mth
18-35mm f4-5.6 SMC FA J	£175.19	
18-55mm MKII DA	£169.99	
18-55mm f3.5-5.6 AL WR	£179.99	
18-250mm f3.5-6.3 DA	£391.99	or £16 mth
50-135mm f2.8 DA* ED	£914.99	or £38 mth
50-200mm f4-5.6 ED AL WR	£199.99	
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IXUS 95	£159
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IXUS 870 IS	£215
IXUS 110	£229
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Nikon

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Coolpix Models:	
L19	£86
L20	£104
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S220	£119
S620	£193
S630	£234
P90 (Black)	£359

SONY WOW!

Cyber-shot DSC-W210 **£129** WAS £199

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S930	£79
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F200EXR	£249
Big Job HD-3W	£284
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Mju Models:	
5000	£157
Tough 6000	£214
Tough 8000	£274
9000	£239
SP Models:	
SP-590 UZ WAS £329	£279

Panasonic

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DMC-LS85	£74.99
DMC-FS15	£133.98
DMC-FS25	£148.79
DMC-FX37	£169
DMC-LX3	£339

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Lightweight, compact and reliable combining ease of use with high performance expected of Manfrotto.

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7321YB Tripod	35 cm	142cm	1.27kg	2.5kg	£94.95
7322YB Tripod	34 cm	141cm	1.09kg	2kg	£79.95
7322YSHB Tripod	31.5 cm	119cm	1.02kg	2kg	£69.95
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MN790B Modo Mono Monopod	£24.99
MN785BAG Modo Bag	£45

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055CXV3	Carbon Fibre Tripod 3 section	£239.49
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055CXPro3	Carbon Fibre Tripod 3 section	£233.99
055CXPro4	Carbon Fibre Tripod 4 section	£233.49
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190CXPro3	Carbon Fibre Tripod 3 section	£194.45
190CXPro4	Carbon Fibre Tripod 4 section	£204.45
190CX3	Carbon Fibre Tripod 3 section	£163.45
190CX3484	190CX3 Tripod + 484 Head	£179.99

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MN460MG	3D Magnesium Head	£59.99
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MN055XPROB	Pro Black	£106.99
MN055XDB	055 Basic Tripod	£99.99
MN190XB	190 XB	£80.99
MN190XPROB	190 X Pro B Tripod	£86.99
MN058B 058	Triaut Tripod Black	£208.58
MN161MK2B	161 Super Pro Tripod Black	£334.99
MN475	475 Pro Geared Tripod	£189.99
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MN709B	709 Digi Tabletop Tripod Black c/w Mini Ball Head	£33.26
MN709BR	709 Digi Tabletop Tripod Silver c/w Mini Ball Head	£34.49
MN718B	718 Digi Mini Tripod c/w 3 Way Head	£39.99
MN345	Table Top Tripod Kit	£64.45

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MN559B	Digi/Video Monopod Black	£48.89
MN560B	Fluid Video Monopod	£97.86
MN694CX	4 Section Carbon Fibre Monopod	£117.40
MN695CX	5 Section Carbon Fibre Monopod	£127.18
MN685B	NEOTEC with Safety Lock	£99
MN679	Monopod	£31.32
MN679B	Monopod Black	£28.99
MN680	Compact Monopod	£34.24
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MN682	Self-Standing Pro Monopod	£68.51
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MN701HDV190XV 190XV with 701HDV Fluid Head £179.99

MN701RC2190MFV 190VMF Tripod with 701 RC2 Fluid Head £229.99

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MN484RC2	Mini Ball Head with RC2 System	£36.16
MN486	Compact Ball Head	£43.99
MN486RC2	Compact Ball Head with RC2 System	£42.86
MN488	Midi Ball Head	£53.78
MN488RC0	Midi Ball Head with RC0 System	£58.22
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FB-8A	Adaptor to mount FB-8 on tripod	£17
FB-9	Single Arm Macro Bracket	£48.89
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GT1932	Basalt Tripod G-LOCK Series 1	£239

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Benbo Classic Tripod No.1 Kit Includes Compact Ball & Socket Head and Carry Bag £199.99

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Benbo Classic Tripod No.2 £149.99

Benbo Classic Tripod No.2 Kit Includes Pro Ball & Socket Head and Carry Bag £249.99

Ben 299 Compact — Standard ball & socket head supplied with Trekker Kits, supports the majority of SLR and Medium Format cameras. £39.14

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- 4800 x 2400 dpi
- Adobe PS Elements 6.0 & Canon Software inc.
- A3+ or less
- 10 Colour ink
- Thick Media

PGI-9 (PBK,MBK,GY,C,M,Y,PM,PC,R,G) £14.99

Canon Pro 9500 Mark II NEW **£649**

- 4800 x 2400 dpi
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- A3+ Paper or less
- 8 Colour ink
- Thick Media

CLI-8 (BK,C,M,Y,PM,PC,R,G) £14.99

Canon Pro 9000 Mark II NEW **£449**

NEW

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- 8.9 - 14ppm Colour
- A3+ or less
- 4 Colour ink
- CD printing

PIXMA IX5000 £329 or £11mth
PIXMA IX4000 £249 or £11mth
CLI-8 (C,M,Y,) £8.80
PG1-58K £15.17

- 9600 x 2400 dpi
- ChromaLife100+ system
- 5 Single Ink
- CD/DVD Printing

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CLI-521 (C,M,Y,K) £7.62
PG1-520 £6.80

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SELPHY ES-30 £129
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E-P50 50 Postcard sized prints £11.34

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- 48bit color
- FARE L3
- USB2.0 / Firewire

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LIDE 600F £129

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Canon — Multifunctional Printers

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- Print, Copy, Scan

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CLI-521 £10.99
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- 2.5inch screen
- 5 Colour ink
- 4800dpi scanner
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CLI-521 £10.99
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Other Canon PIXMA printers in stock

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Canon PIXMA IP3600	£63.49	Canon PIXMA CP770	£122.11
Canon PIXMA MP190	£48.72		

Canon Inkjet Paper

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A4	(20 Sheets)	£10.76
A3	(20 Sheets)	£34.24
A3+	(20 Sheets)	£34.24
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A4	(20 Sheets)	£5.86
A3	(20 Sheets)	£15.65
A3+	(20 Sheets)	£24.95
Matte Photo Paper 170 gsm		
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A3	(40 Sheets)	£17.61
Double Sided Photo Paper Plus 170 gsm		
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C13T054 £12.71

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PX800WF £249.99
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A3	(50 Sheets)	£23.46
A3+	(50 Sheets)	£29.35
Archival Matte Paper - Heavyweight		
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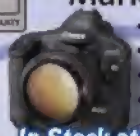

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PRE ORDER Nikon OFFER

Pre Order the Nikon D300s with Park Cameras and receive a **FREE** Nikon EN-EL3e Battery & SanDisk 8GB Extreme III CF card worth £124.98

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SanDisk 8GB Ext. III SD (133x)	£44.99*	Kata DR-465 DPS Rucksack	£45.00*
Nikon EN-EL9a Batt (D3000)	£54.99	Nikon EN-EL3e Batt (D300s)	£45.00*
Nikon CF-DC1 Case (D3000)	£45.99	Nikon CF-D200 Case (D300s)	£59.99*
Nikon SB-600 Speedlight	£234.99*	Nikon SB-900 Speedlight	£319.99*

CASHBACK AVAILABLE

Nikon D5000

- Innovative vari-angle LCD monitor
- Live View and D-Movie
- 12.3 megapixels & wide ISO range
- Extensive in-camera retouch menu

Our Price £519.99

D5000 + 18-55mm VR	£639.99
Nikon CF-DC2 Semi Soft Case	wbw £49.00
Nikon EN-EL9a Battery	wbw £52.00

CASHBACK AVAILABLE

Nikon D90

- 12.3 megapixel DX format
- Self-cleaning sensor unit
- D-Movie function offers Motion JPEG movies in exceptional D-SLR image quality

Our Price £659.99

D90 + 18-105mm VR	£859.99
Nikon CF-D80 Semi Soft Case	wbw £43.00
Nikon EN-EL3e Battery	wbw £45.00

FULL FRAME D-SLR

Nikon D700

- 12.1 megapixels
- Full Frame CMOS Sensor
- 5 fps continuous shooting
- 3.0" LCD Screen
- Live View with Autofocus

Body Price £1,729.00

+ 14-24mm	£3,008.99
+ 105mm Micro	£2,329.98
Nikon EN-EL3e Batt	wbw £45.00

PROFESSIONAL D-SLR

Nikon D3

- 12.2 megapixels
- ISO 200-6400
- 3.0" LCD with Live View
- Mag. alloy body

Body Price £2,992.99

+ 14-24mm VR	£4,549.98
+ 24-70mm f/2.8	£4,449.98
Nikon EN-EL4a Batt	wbw £90.00

FULL FRAME D-SLR

Nikon D3x

- 24.5 MP FX format sensor
- ISO 100 – 1600
- 5fps consecutive shooting
- 3.0" LCD with Live View
- Magnesium alloy body

Body Price £4,825.00

+ 14-24mm VR	£6,169.98
+ 24-70mm f/2.8	£6,084.98
Nikon EN-EL4a Batt	wbw £90.00

COMPACT DIGITAL

Coolpix L19	£94.99
Coolpix L20	£119.99
Coolpix L100 Black	£239.99
Coolpix S220	£124.99
Coolpix S570 NEW	See Web
Coolpix S620 Black/Pink	£219.99
Coolpix S620 Purple	£219.99
Coolpix S630 Black / Red	£243.99
Coolpix S640 NEW	See Web
Coolpix S1000pj NEW	See Web
Coolpix P6000	£319.99
Coolpix P90	£359.99

Nikon LENSES

AF-G 10.5mm f/2.8G ED AF DX Fisheye	£539.99
AF-D 14mm f/2.8D	£1,179.99
AF-D 14mm f/2.8D Refurbished	£949.00
AF-D 16mm f/2.8D	£589.00
AF-D 20mm f/2.8	£453.99
AF-D 24mm f/2.8D	£339.99
PC-E 24mm f/3.5D ED Manual Focus	£1,319.99
AF-D 28mm f/2.8	£211.99
35mm f2 AF Nikkor D	£248.99
35mm f1.8 AF-S DX Lens	£194.99
PC-E 45mm f/2.8D ED Micro	£1,389.99
AF 50mm f1.4D	£289.99
AF-S 50mm f/1.4G	£299.99
AF-D 50mm f1.8	£113.99
AF-S 60mm f2.8G Micro ED	£347.99
AF-D 85mm f1.8D	£298.99
AF-D 85mm f1.4 (IF)	£879.99
AF-S 105mm f/2.8G VR IF-ED Micro	£599.99
PC-E 85mm f/2.8D ED Micro M.Focus	£1,299.99
AF-DC 105mm f2 Nikkor Lens	£784.99
AF-D 135mm f/2.00	£949.99
AF-D 180mm f2.8 IF ED	£608.99
AF-D 200mm f/4D IF ED Micro	£1,094.99
AF-S 200mm f/2G IF ED VR	£1,094.99
AF-S 300mm f/2.8G IF-ED VR	£1,979.99
AF-S 300mm f/4 D IF-ED	£988.99
AF-S 400mm f/2.8G ED VR	£6,389.99
AF-S 500mm f/4G ED VR	£5,794.99
AF-S 600mm f/4G ED VR	£6,779.99
AF-S 10-24mm f/3.5-4.5G DX ED	£879.00
AF-S DX 12-24mm f4 G IF-ED	£798.99
AF-S 14-24mm f2.8G ED	£1,279.99
AF-S DX 16-85mm f3.5-5.6G ED VR	£443.99
AF-S 17-35mm f2.8	£1,119.00
AF-S 17-55mm f/2.8G IF-ED DX (G)	£1,028.99
AF-S DX 18-55mm f3.5-5.6G II Black	£129.99
AF-S 18-70mm f/3.5-4.5G IF ED DX	£309.99
AF-S 18-105mm f/3.5-5.6G ED VR	£204.99
AF-S 18-135mm f/3.5-5.6G IF ED DX	£309.99
AF-S 18-200mm f/3.5-5.6 IF ED DX VR	£544.99
AF-S 18-200mm f/3.5-5.6 ED DX VR II	See Web
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AF-S 70-200mm f/2.8 G (IF) VR ED	£1,509.99
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CS-P05 case for P90	£32.99
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CF-DC2 semi soft case for D5000	£54.99
CF-D200 semi soft case for D300	£65.99

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MH-18a Quick Charger (EN-EL3a)	£45.99
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Camera Control Pro 2	£146.99
Capture NX2	£119.99*

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EN-EL11 (Coolpix S550)	£38.99
EN-MH1 (Coolpix 7600) (19)	£1.50
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EN-EL3E (D300/ D200/ D80/D700)	£50.00
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SB R200	£179.99
SB 200 Macro Kit R1C1	£599.99

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Global Positioning System (GPS), attaches to D90, D5000 or D3x cameras & records the exact location of the camera when a picture is taken

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High performance Wireless Transmitter for use with the Nikon D300, D3 and D3x

Nikon

PENTAX

Pro Series PENTAX

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31mm f/1.8 FA SMC Limited (Slv)	£1,019.00
31mm f/1.8 FA SMC Limited (Blk)	£1,099.00
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43mm f/1.9 SMC FA Ltd (Slv) (1)	£369.00
43mm f/1.9 SMC FA Ltd (Blk)	£759.00
50mm f/1.4 SMC FA	£449.00
50mm f/2.8 MACRO DFA SMC	£449.00
55mm DA* f/1.4 SDM	£599.00
70mm f/2.4 SMC DA Limited	£485.00
77mm f/1.8 SMC FA Limited	£879.00
100mm f/2.8 D FA Macro	£525.00
200mm f/2.8 SMC DA* ED IF SDM	£999.00
300mm f/4 SMC DA* ED IF SDM	£1,149.00
10-17mm SMC f3.5-4.5 DA ED IF	£499.00
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16-50mm DA* f2.8 ED AL IF SDM	£835.00
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18-55mm f/3.5-5.6 DA AL II	£100.00
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PENTAX Optio W80

- 12.1 million pixels
- 5x Wide Optical Zoom
- Waterproof to 5m
- HD Movie Capture
- 2.5" LCD Screen
- Available in 4 colours

Body SRP £269.99 **NEW & IN STOCK!!** For our latest LOW Price & Money Saving Deals, see web

PENTAX X70

- 12.0 million pixels
- 24x Optical Zoom
- Triple Shake Reduction technology
- 2.7" LCD Screen

Body SRP £389.99 **NEW & IN STOCK!!** Our Price £299.99* or + SanDisk 4GB SD £307.99*

PENTAX K20D

Body SRP £769.99

- 14.6 million pixels
- Sensor shake system
- Dust Alert
- 2.7" LCD with Live View
- 2 year warranty from Park Cameras

SAVE OVER £200! Body Price £569.00 or + 18-55mm II £659.00

PENTAX K-7

Body SRP £1,199.99

- 14.6 million pixels
- Sensor shake system
- Video Recording
- 3.0" LCD with Live View
- 2 year warranty from Park Cameras

SAVE £110.00! Body Price £1,089.99 or + 18-55mm WR £1,189.99

PENTAX 60-250mm

- High quality, weather-resistant & dust-resistant construction
- SDM autofocus
- Extra low dispersion glass
- Excellent Range

Our Price £1,099.00

COMPACT DIGITAL

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Optio M60 Black (2)	£89.99
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Optio W60 Pink (2)	£159.99
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AF 540 FGZ Flashgun + Case	£299.00
TR Power Pack 3 for AF-540FGZ	£145.99
AF 160FC Auto Macro Flash	£549.99

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8.5x21 Papilio	£149.99
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16x50 XCF (3)	£99.99
8x25 DCF SW	£129.00
8x33 DCF XP	£126.99
8x32 DCF ED	£899.99
8x43 DCF ED (2)	£799.99
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The PEN is the world's first mini-camera attaining SLR camera level. It is small enough to be stashed away, readily available for any occasion. Despite the size, it has SLR quality, making it a valuable treasure to have at hand.

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- 10 Mega pixels
- Anti Dust System

Body £259.00* + 25mm £388.99 + 14-42 £297.50* + 14-42mm + 40-150mm £388.99*

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- 10 Mega Pixels
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- Creative Art Filters

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- 10 Mega Pixels
- Supersonic Wave Filter
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- Built-in image stabiliser

Body £308.99* + 14-42 £349.99* + 14-42mm + 40-150mm £449.99*

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- 2.7" LCD Screen with Live View
- Built-in image stabiliser

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FE-290	£114.99	SP-565 UZ	£192.98
MJU 820	£99.99		
MJU 1040	£99.99		
MJU 1050 SW	£169.99		
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For even more Olympus products, including Olympus cases and accessories, visit www.ParkCameras.com

Olympus E-System Lenses

25mm f/2.8 Pancake	£199.00
35mm f/3.5 Macro	£199.00
50mm f/2.0 ED Macro	£469.00
7-14mm f/4	£1,399.00
9-18mm f/4.0-5.6	£449.00
11-22mm f/2.8-3.5	£729.00
12-60mm f/2.8-4.0 ED SWD	£879.00
14-42mm f3.5-5.6 ED	£139.99
14-35mm f/2.0 ED SWD	£1,739.00
14-54mm f/2.8-3.5 II	£479.00
18-180mm f/3.5-6.3	£419.00
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FE-4000 (5 Colours)	See Web
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12.2 MP · 5x Zoom

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12.2 MP · 5x Zoom

Only £269.99*
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12.2 MP · 5x Zoom

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10.2 MP · 2.7" LCD

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SONY

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Carl Zeiss T* 85mm f1.4	£949.00	Carl Zeiss T* 24-70mm	£1,299.99
100mm f2.8 Macro	£495.00	DT 55-200mm f4.0-5.6	£169.00
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- 10 Mega pixels • 3.0" LCD
- 7.1 x Optical Zoom
- 2 year warranty

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CASIO EXILIM Pro EX-FC100

- 9.1 Mega Pixels
- 30 frames per second
- 5x optical zoom

SRP £299.99

Our Price £239.99
+ 4GB SD HC Card £249.99

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- 9.1 Mega Pixels
- 30 frames per second
- 3x optical zoom

SRP £349.99

Our Price £249.99
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- 7.1 x Optical Zoom
- 2 year warranty

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- 60 frames per second
- 12x optical zoom

SRP £749.99

Our Price £509.99
+ 16GB SD HC Ultra II £549.99

CASIO EXILIM Pro EX-FH20

- 9.1 Mega Pixels
- 40 frames per second
- Can record high speed movies at up to 1000 fps
- 12x optical zoom
- Anti-Shake function

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12 MP · 5x Zoom

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DMC-FS6 Pink	£139.99	DMC-FS20 Silver (2)	£179.00	DMC-G1 + 14-45mm f3.5-5.6	£489.00
DMC-FS7 Black/Silver/Pink	£169.99	DMC-FT1 Silver/Blue	£299.00	DMC-G1 Twin Lens Kit	£639.00
DMC-FS15 Black/Silver/Blue	£199.99	DMC-FP8 NEW	See Web	DMC-GH1 + 14-140mm OIS	£1,199.00
DMC-FS25 Black/Silver	£219.99	DMC-ZX1 NEW	See Web		
DMC-FX40 Black/Silver/Red	£249.00	DMC-TZ6 Black/Silver	£249.00		
DMC-FX60 NEW	See Web	DMC-TZ7 Black/Silver	£349.99		
DMC-FX150 Black/Silver	£289.99	DMC-TZ7 Brown/Red	£349.99		
DMC-FX500 Black/Silver (4)	£239.00	DMC-FZ28 Black	£249.99		

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P-6000 (80GB)	£349.99*
P-7000 (120GB)	£479.99*

JOBO VIEWERS

Giga One Ultra (40GB)	£99.99
Giga One Ultra (120GB)	£152.00
Giga Vu Pro Evo (40GB) (2)	£229.99
Giga Vu Pro Evo (80GB)	£389.99
Giga Vu Pro Extreme (120GB)	£485.00

Epson P-6000
80GB Photo Viewer

£349.99*
SRP £440.42

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Three heads & stands are the foundation of these popular sets. Included are a Bowens Softbox with 2 Bowens Silver/White Umbrellas & a pair of wide-angle reflectors designed to give a great degree of creative flexibility

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MacBook Pro 13"
2.26GHz/2GB/160GB

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Upgrade to 4GB Ram for an extra £69.00
In Stock at only £899.00!

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AppleCare Protection Plans:

for MacBook	£195.00
for MacBook Pro 15"	£273.00
for iMac	£136.00

iWork '09 Retail	£69.00
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iMacs:

iMac 20" 2.66GHz/2GB/320GB/9400	£949.00
iMac 24" 2.66GHz/4GB/640GB 9400	£1,199.00

MacBooks:

13"white 2.13GHz/2GB/160GB/9400	£749.00
Pro 13" 2.26GHz/2GB/160GB	£899.00
Pro 13" 2.53GHz/2x2GB/250G	£1,149.00
Pro 15.4" 2.53GHz/2X2G/250GB	£1,299.00
Pro 15.4" 2.93GHz/2x2GB	£1,699.00

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Airport Extreme	£139.00
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All Apple items featured in this advert are currently in stock! Order today recieve by 5:30pm tomorrow!*
*(excl weekends & bank holidays)

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Save the date... Samsung Demo Day

See web for details

Free Delivery to UK Mainland on Cameras/ Printers/ Scanners! *over the value of £50

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. Please see below to find a lens for you - at LOW PARK CAMERAS PRICES!!

4.5mm f/2.8 EX DC	£724.99
8mm f/3.5 EX DG	£719.99
10mm f/2.8 EX DC	£568.99
15mm f/2.8 EX DG	£569.99
20mm f/1.8 EX DG	£479.99
24mm f/1.8 EX DG	£399.99
28mm f/1.8 EX DG	£321.99
30mm f/1.4 EX DC HSM	£388.99
50mm f/1.4 EX DG HSM	£359.99
50mm f/2.8 EX DG Macro	£239.00
70mm f/2.8 EX DG Macro	£375.00
105mm f/2.8 EX DG Macro	£375.00
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180mm f/3.5 EX DG Macro HSM	£739.00
300mm f/2.8 APO EX DG	£2,159.99
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10-20mm f/3.5 EX DC HSM	£579.99
10-20mm f/4-5.6 EX DC HSM	£394.99
12-24mm f/4.5-5.6 EX DG HSM	£679.99
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18-50mm f/2.8 EX DC Macro	£315.00
18-125mm f/3.8-5.6 DC OS HSM	£245.99
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18-200mm f/3.5-6.3 DC OS	£399.99
18-250mm f/3.5-6.3 DC OS HSM	£449.99
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50-200mm f/4-5.6 DC OS HSM	£269.00
50-500mm f/4-6.3 EX DG HSM	£1,079.99
70-200mm f/2.8 EX DG Macro HSM II	£659.00
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70-300mm f/4-5.6 DG Macro	£126.99
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120-400mm f/4.5-5.6 DG OS HSM	£599.99
150-500mm f/5-6.3 DG OS HSM	£729.99
200-500mm f/2.8 EX DG	See Web
300-800mm f/5.6 EX DG HSM	£7,273.99

SAVE £70.00!
10-20mm f/3.5 EX DC HSM

Only £579.99*
SRP £649.99

SAVE £110.01!
18-250 f/3.5-6.3 DC OS

Only £449.99*
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SAVE £65.00!
55-200mm f/4-5.6 DC

Only £74.99*
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SIGMA DP2

In Stock at only £599.99!*
Body SRP £749.99

- SLR-sized image sensor
- 14 Megapixels
- Full-color image sensor
- "TRUE II" image processing engine
- 24.2mm* f/2.8 lens designed for the DP2
  * equivalent to 41mm on a 35mm SLR camera
- Compact and lightweight body

Purchase any Sigma lens from Park Cameras, and receive a Sigma Microfibre lens cleaning cloth for only £5.00 when quoting What Digital Camera Mag

Only £5.00*

- Excellent water absorbing power and cleaning effect.
- Unique triangle knitting structure, eliminates dust, finger prints and oil.
- Maintains it's original cleaning efficiency even after washing.

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Lens Hoods from £9.99 for Canon Lenses.

See web for full range.

Flashguns

D728AFC Flash Gun - Canon	£64.99
D728AFN Flash Gun - Nikon	£64.99
D35AFC Flash Gun - Canon	£89.99
D35AFN Flash Gun - Nikon	£89.99
DRF14C Ring Flash - Canon	£109.99
DRF14C Ring Flash - Nikon	£109.99
LED 8 Ringlight for Compact Digital Cameras	£49.99

Filters
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Nissin Flashguns

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Di28 Flash - Nikon	£59.99
Di466 Flash - Canon	£89.99
Di466 Flash - Nikon	£89.99
Di622 Flash - Canon	£99.99
Di622 Flash - Nikon	£99.99
SC-01 Universal Shoe Cord	£49.99

Nissin Di866 Pro Flash

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Our Price £259.99

TAMRON

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14mm f/2.8 SP AF	£599.99	28-300mm f/3.5-6.3 XR Di	£257.99
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17-50mm f/2.8 Di II	£334.99	55-200mm Di II AF	£109.99
10-24mm f/3.5-4.5 Di-II SP	£379.99	70-200mm F/2.8 Di LD (IF)	£629.99
18-200mm f/3.5-6.3 Di	£158.99	70-300 f4-5.6 Di LD Macro	£123.99
18-250mm f/3.5-6.3 Di	£349.99	200-500mm f/5-6.3 Di LD IF	£849.00
18-270 f/3.5-6.3 VC Macro	£449.99		
28-75mm f2.8 XR Di Macro	£339.99		
28-75mm f2.8 XR Di LD Asp	£269.99		
28-200mm f3.8-f5.6 XR Di	£257.99		

Available in Canon or Nikon Mounts

Tokina

AT-X 35mm f/2.8 Macro	£359.99
AT-X 100mm f/2.8 Macro	£349.99
AT-X 10-17mm f/3.5-4.5 DX	£469.99
AT-X 11-16mm f/2.8 Pro DX	£499.99
AT-X 12-24mm f/4 DX	£479.99
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AT-X Pro 50-135mm f/2.8	£669.99
AT-X 80-400mm f/4.5-5.6	£559.99

For the full range and money saving offers with filters, please see our website

Kenko

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens.

1.4x MC4 DGX	£135.00
2.0x MC4 DGX	£139.41
AF 2x Pro 300 DG Conv.	£179.99
AF 3x Pro 300 DG Conv.	£179.90
DG Tube Set 36+20+12	£129.99

HOYA

All filters at special prices. Please quote this advert when ordering.

52mm UV	£12.60	62mm HD Digital UV (0)	£45.63
52mm Circular Polarizing	£31.77	62mm HD Digital Circular Pol.	£88.20
52mm SHMC Pro 1-D UV	£30.87	67mm UV	£26.82
52mm HD Digital Circular Pol.	£78.03	67mm Circular Polarizing	£62.37
52mm HD Digital UV (0)	£35.46	67mm SHMC Pro 1 UV	£44.91
55mm UV	£14.04	67mm HD Digital UV (0)	£52.74
55mm Circular Polarizing	£35.19	67mm HD Digital Circular Pol.	£97.20
55mm SHMC Pro 1-D UV	£32.94	72mm UV	£33.57
55mm HD Digital UV (0)	£37.53	72mm Circular Polarizing	£63.36
55mm HD Digital Circular Pol.	£85.14	72mm HD Digital UV (0)	£61.83
58mm UV	£16.29	72mm HD Digital Circular Pol.	£124.20
58mm Circular Polarizing	£40.59	72mm SHMC Pro 1-D UV	£50.49
58mm SHMC Pro 1-D UV	£35.19	77mm SHMC Pro 1-D UV	£56.07
58mm HD Digital UV (0)	£40.59	77mm SHMC Pro 1-D Circ-pol	£141.84
58mm HD Digital PL-CIR	£87.12	77mm UV	£40.59
62mm UV	£21.06	77mm Circular Polarizing	£77.31
62mm Circular Polarizing	£53.73	77mm HD Digital UV (0)	£72.99
62mm SHMC Pro 1-D UV	£39.51	77mm HD Digital Circular Pol.	£145.80

Lensbabies

Original 2.0 Canon Fit (1)	£59.99
LBMP-Muse (Plastic)	£75.00
LBM2-Muse (Double Glass)	£99.99
LBXC- Composer	£164.99
Optic Kit, Plastic, Pinhole	£74.99

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New Intuos 4 Graphic Tablets

wacom

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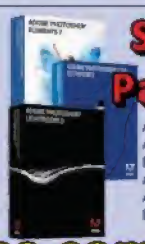
Wacom Intuos 4 - Large (A4 wide)	£389.99

Please ask for a demonstration when visiting our showroom!

Software at Park Cameras

Adobe



Adobe Photoshop Elements 7.0 (Windows)	£59.99*
Adobe Premier Elements 7.0 (Windows)	£73.49
PS Elements 7.0 + Premier Elements 7.0	£107.99
Adobe Photoshop CS4 (Windows)	£556.99
Adobe Lightroom 2.0 (Windows / Mac)	£224.99
Lightroom 2.0 Upgrade (Windows / Mac)	£91.99

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All prices include VAT @ 15% Opening times Mon-Sat 9:45-5.45pm; Thursday 8:45-7.30pm; Sunday 10:15-4.30pm. Sunday trading is for in-store only. Store address ; York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Switch/Maestro. Figures in Brackets indicates stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

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Please visit www.ParkCameras.com/ap for a range of Colour Management Devices

Printers at Park Cameras

Canon Pixma MP620

A4 Multi-Function Printer

Fast and feature-packed home printing for creative users

£139.00*

SRP £149.00

Canon Pixma iP4600

A4 Printer

Superior prints and functionality for the best in home photo and document printing

£99.00*

SRP £109.00

Canon Pixma Pro 9500 Mark II

A3+ Printer

The professional-quality A3 photo printer enabling you to achieve better results, faster

£649.00

SRP £729.00

NEW & IN STOCK!

Epson Stylus Photo PX650

A4 Printer

Hi-Definition A4 All-in-One photo printer

£129.99*

NEW & IN STOCK

Epson Stylus Photo R1900

A3+ Printer

Improved vibrancy & facial tones with Red & Orange ink cartridges

£379.99*

SRP £489.35

*Offer available whilst stock lasts.

Half Price extended warranty available until 30th September '09. See website or visit us in-store for details.

Epson Stylus Pro 3800

A2+ Printer

Compact A2 Printer delivering quality, reliability & flexibility

£768.00*

SRP £1,144.25

*after loyalty dicount. You pay £918.00 and receive £150.00 off the price on production of your old Epson A3 printer serial number. See web for full details.

HP Photosmart C8180

A4 Printer

All-in-One Printer, Scanner, Copier

£199.99

SRP £294.99

NEW LOW PRICE

HP Photosmart Pro 9180

A3+ Printer

Print professional quality photographs that resist fading for generations

£459.00*

SRP £599.99

Canon Printers

Pixma iP100 Portable No Battery	£239.99
Pixma iP100 Portable + Battery	£279.00
Selphy CP530 (Compact)	£19.99
Selphy CP760 (Compact)	£79.00
Selphy CP770 (Compact)	£139.00
Selphy ES3 (Compact)	£189.00
Pixma iP2600 (A4)	£45.00
Pixma iP3600	£69.99
Pixma iP4600 (A4)	£99.00
Pixma Pro 9000 (A3+)	£349.00
Pixma Pro 9000 Mark II (A3+)	See Web
Pixma Pro 9500 Mark II (A3+)	See Web
Pixma MP190 (All-in-One)	£59.00
Pixma MP540 (All-in-One)	£89.00
Pixma MP620 (All-in-One)	£139.00
Pixma MP980 (All-in-One)	£289.00

Epson Printers

Stylus Photo P50 (A4)	£89.99
Stylus Photo PX800FW (A4)	£219.99
Stylus Photo PX700W (A4)	£149.00
Stylus Photo R800 (A4)	£259.99
Stylus Photo 1400 (A3+)	£279.99
Stylus Photo R2880 (A3+)	£579.99
Stylus Photo Pro 4880 (A2+)	£1,849.99
Stylus Photo Pro 7880 (A1+)	£1,899.00**
Stylus Photo Pro 9880 (B0+)	£3,699.99**

**after loyalty cashback from Epson

HP Printers

PhotoSmart C4480 (A4)	£79.99
PhotoSmart C4580 (A4)	£129.99
PhotoSmart D7460 (A4)	£136.99
PhotoSmart C6380 (A4)	£229.99

Canon Consumables

Canon Inks

BCI-6 Series	from £11.99
CLI-8 Series	from £11.99
PGI-9 Series	from £11.99
CLI-521 Series	from £9.49

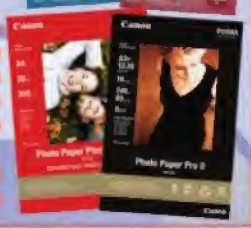
Canon Paper

Glossy:

PP-201 A4 (20)	£10.99
PP-201 A3 (20)	£22.99
PR-201 A4 (20)	£17.99
PR-201 A3 (20)	£34.99
PR-201 A3+ (10)	£24.99

Matte:

MP-101 A4 (50)	£14.99
MP-101 A3 (50)	£24.99



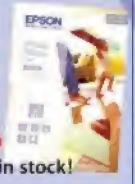
Epson Consumables

Epson Inks

Duck Inks	from £7.99
Hummingbird	from £8.99
Cheetah Inks	from £9.99
Husky Inks	from £11.99
Seahorse Inks	from £12.10
Lily Inks	from £12.65
Owl Inks	from £13.99

Epson Paper

Glossy Photo 6"x4" (50)	£7.99
Glossy Photo 7"x5" (40)	£9.99
Glossy Photo A4 (20)	£10.99
Premium Glossy Photo 6"x4" (20)	£6.99
Premium Glossy Photo 7"x5" (30)	£11.99



Large range of professional paper now in stock!

HP Consumables

HP Inks

364 Series	from £7.99
38 Series	from £10.99
363 Series	from £8.99
38 Series (9180)	from £29.99

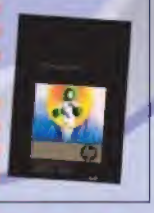
HP Paper

Glossy:

Advanced Glossy 6"x4" (60)	£7.00
Advanced Glossy A4 (50)	£24.99
Advanced Glossy A3+ (25)	£49.99

Satin / Matte / Art Paper:

Advanced Satin Matte A4 (25)	£14.99
Advanced Satin Matte A3+ (25)	£34.00
Aquarella Art Paper A3+ (25)	£61.00
Watercolour Art Paper A3+ (25)	£69.99



Scanners at Park Cameras

Epson Perfection V350

Flatbed Scanner

Slimline scanner that makes high quality photo & film scanning simple

£89.99*

SRP £117.44

*Offer available whilst stock lasts.

Epson Perfection V700

Flatbed Scanner

The perfect choice for serious photo enthusiasts

£404.99

SRP £469.78

NEW LOW PRICE

Canon Scanners

LiDE 100 (Flatbed)	£49.00
LiDE 200 (Flatbed)	£74.00
LiDE 700F (Flatbed) NEW	See Web
Canoscan 5600F (Flatbed)	£129.00
Canoscan 5600F (Flatbed)	£159.00
Canoscan 8800F (Flatbed)	£179.00

Nikon Scanners

Coolscan 9000 ED (Film/Slide)	£2,799.00

Nikon Scanner Accessories

SF-210 Slide Feeder (Coolscan 5000)	£549.99
FH-G1 Medical Slide Holder	£247.99
FH-8355 35mm Strip Film Holder	£73.99
FH-869M 120/220 Mounted Film Holder	£118.99
FH-869G 120/220 Strip Film Holder Glass	£360.99
FH-3 Strip Film Holder	£24.99

Epson Scanners

Perfection 4490 Photo (Flatbed)	£139.99
Perfection V300 Photo (Flatbed)	£79.99
Perfection V350 Photo (Flatbed)	£89.99*
Perfection V500 Photo (Flatbed)	£199.99
Perfection V700 Photo (Flatbed)	£404.99
Perfection V750 Photo (Flatbed)	£549.99

HP Scanners

ScanJet G3010 (Flatbed)	£49.99
ScanJet G4010 (Flatbed)	£107.99
ScanJet G4050 (Flatbed)	£169.99

PlusTek Scanners

Plustek OpticFilm 7300 (Film)	£169.00
Plustek OpticFilm 7500i SE	£219.99
Plustek OpticFilm 7500i AI	£259.99

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- Extended Opening Hours & Sunday trading

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For great deals on tamrac (No One Carries It Off Better) please see our website

Photographic / Laptop Bags at Park Cameras

Lowepro Flipside 200

Lightweight Backpack

Case on offer is in the Black, blue or Red designs, whilst stock lasts.

In Stock at only £54.99!*

SRP £61.60

SPECIAL OFFER!

CRUMPLER The PP 55

This Issue ONLY!

Compact Case

Case on offer is in the Brown design, whilst stock lasts. Ideal for use with Canon IXUS 100 IS, Casio Exilim FS10, Nikon Coolpix S220, Samsung ST50 & Sony DSC T90 as well as some MP3 players

In Stock at only £10.99!*

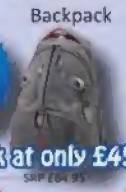
SRP £14.00

SPECIAL OFFER!

DR-465 DPS

Backpack

SAVE £19.95



Case on offer is Black with Red Trim

In Stock at only £45.00!*

SRP £64.95

SPECIAL OFFER!

Compact Photo Bags

Z 20 - Navy	£2.00
MX 10 Navy (9)	£3.00
MX 20 Navy	£2.00
MX 25 Navy	£3.00
D-Res Pouches	from £5.00
Slider compact cases	from £7.00
Rezo cases	from £9.99
Tasco Camera Sleeves	from £10.00
Ridge 30 Black (2)	£7.00
Ridge 60 Black (4)	£12.99
Napoli compact cases	from £14.99
Apex compact cases	from £15.66
Cirrus compact cases	from £19.57
Clips cases	from £19.57

Lens Cases

S&F Lens Cases	from £13.70
S&F Pouches	from £16.44
S&F Top Loader 70 AW	£49.99
S&F Top Loader 75 AW	£54.99
S&F Lens Trekker 600 AW II	£159.99

Shoulder Bags

Terraclime Cases	from £11.00
Nova Mini AW - Black (16)	£16.99
Edit 110 Black	£20.24
Nova 140 AW cases	from £23.49
Edit 120 + Black	£29.04
Edit 140+ Black	£29.99
Edit 140 Digital Ploybag	£29.04
Stealth Reporters	from £72.99
Classified Shoulder Bag	from £99.00
Commercial AW - Black	£149.99

Backpacks

Flipside 200	£54.99*
Flipside 300	£70.40
Flipside 400 AW Black	£95.20
Fastpack 350	£74.80
CompuDaypack Slate Grey	£87.12
Mini Trekker AW Black	£95.92
CompuRover AW Backpack	£116.99
CompuTrekker AW Black	£118.93
Vertex 100 AW	£96.49
Vertex 200 AW	£126.41
Vertex 300 AW	£144.99
Nature Trekker AW II	£145.99
CompuTrekker Plus AW	£156.33
Pro Trekker AW II	£238.66
Rolling CompuTrekker AW	£186.56
DZ100 Dryzone B/pack Grey	£182.34
DZ200 Dryzone B/pack Grey	£252.74
DZ Dryzone Rover (Grey)	£183.04
Fastpack backpacks	from £63.62

Topload Bags

Cirrus Topload cases	from £19.36
TLZ Mini - Black / Navy	£19.36
TLZ 1 - Black / Navy	£23.76
TLZ 2 - Navy	£29.00
Off Trail 1 - Black	£39.60
Off Trail 2 - Black	£52.80

Sling Bags

Slingshot 100 AW	£44.99
Slingshot 200 AW	£57.99
Slingshot 300 AW	£69.99

Compact Photo Bags

P.P Standard (incl. strap)	from £13.00
P.P Special Edition	See Web
Female	See Web
Lolly Dolly	from £16.00
Muffin Top Pouch	from £15.00
Messenger Boy Pouch	See Web
Royale Thingy	See Web
The Huggermugger	See Web
Golfer Royale	See Web

Shoulder Bags

Jimmy Bo	from £30.00
Messenger Boy	See Web
New Delhi	from £110.00
Muffin Top	from £40.00
Female	See Web
Leather	See Web

Backpacks

Muffin Top Backpack	from £110.00
Messenger Boy Backpack	See Web
Easy Weasy	£160.00
Turkish Shower	£240.00
The Mob Boss	£240.00
Pony Box	£185.00
Italian Connection	£205.00
The Big Cheese	£225.00
Pretty Bella	See Web

Laptop Sleeves

Boomer	from £17.99
Gimp	£33.00
Super Boomer	from £34.99
Cheesytine	from £39.99
Beancounter	£89.99
Fishy Slip	£108.00

Compact Photo Bags

DP-403 Digital Pouch	£10.95
DP-405 Digital Pouch	£12.95
DP-407 Digital Pouch	£13.95
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WHY BUY? Modern, slim design with ultra comfortable harness. Fast access & TST protection. Elements cover. Tripod mount and InserTrolly.

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NEW!

WHY BUY? **R-106** Very high protection, comfortable harness & full weather protection. Fits 2-3 D/SLR camera bodies with battery grips, up to 8 lenses (up to 400 mm), flashgun, accessories and 15" laptop rrp £249.99 ..... £189.99

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WHY BUY? VERY comfortable harness. TST protection. Tripod mount & InserTrolly.

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Aero Speed Pack 85
Dual Access Photo Backpack

WHY BUY? Innovative Sling Backpacks with water resistant zips.

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Dual Access Photo Backpack

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NEW!

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Velocity 9X Pro D-SLR, 3/4 Pro lenses, Flash & accs £49.99

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Adventure 7 (pictured) Pro D-SLR, 2/3 lenses, flash & accessories £49.99
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£59.99

Pro Shoulder Bags

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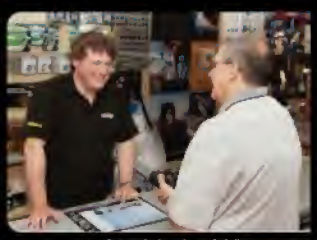

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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...

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Total Digital Photography
Ink Test Winner
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T008 Colour	£17.61 46ml	£4.89 50ml, 3 for £13.70	Photo 790, 870, 890, 895, 915
T009 Colour	£24.46 66ml	£4.89 70ml, 3 for £13.70	Photo 900, 1270, 1290
T026 Black	£19.56 16ml	£3.90 20ml, 3 for £10.75	Photo 810, 830 ,830u, 925, 935
T027 Colour	£19.56 46ml	£4.89 50ml, 3 for £13.70	Photo 810, 830 ,830u, 925, 935
T036 Black	£9.78 10ml	£3.90 13ml, 3 for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 17ml	£3.90 20ml, 3 for £10.75	C62, CX3200
T041 Colour	£19.56 37ml	£4.89 48ml, 3 for £13.70	C62, CX3200
T0331-336 Set of 7	£79.99	£29.35, 3 sets for £86.12	Photo 950, 960
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T0334/5/6, each	£11.73 17ml	£4.89 23ml, 3 for £13.70	Photo 950, 960
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T0341/8, each	£11.73 17ml	Not yet available.	Photo 2100
T0342/3/4, each	£14.67 17ml	Not yet available.	Photo 2100
T0345/6/7, each	£14.67 17ml	Not yet available.	Photo 2100
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T0452/3/4, each	£9.78 8ml	£3.90 23ml, 3 for £10.75	C64/66, C84/86, CX3600/3650/6400/6600
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T0594/5/6, each	£11.73 13ml	Not yet available.	Photo R2400
T0597/7/8, each	£11.73 13ml	Not yet available.	Photo R2400
T0611-614 Set of 4	£27.99	£14.67, 3 sets for £42.08	D68/88, DX3800/3850/4200/4250/4800/4850
T0611 Black	£8.80 8ml	£4.89 23ml, 3 for £13.70	D68/88, DX3800/3850/4200/4250/4800/4850
T0612/3/4, each	£8.80 8ml	£3.90 23ml, 3 for £10.75	D68/88, DX3800/3850/4200/4250/4800/4850
T0711-714 Set of 4	£27.99	£14.67, 3 sets for £42.08	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0711 Black	£8.80 7.4ml	£4.89 13ml, 3 for £13.70	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0712/3/4, each	£8.80 5.5ml	£3.90 13ml, 3 for £10.75	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0791-796 Set of 6	£69.99	Not yet available.	Photo 1400
T0791/2/3, each	£11.73 10ml	Not yet available.	Photo 1400
T0794/5/6, each	£11.73 10ml	Not yet available.	Photo 1400
T0801-806 Set of 6	£42.99	£19.56, 3 sets for £56.75	Photo R265/285/360, RX560/585/685
T0801/2/3, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0804/5/6, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0870-879 Set of 8	£75.99	Not yet available.	Photo R1900
T0870 Gloss	£7.82 11.4ml	Not yet available.	Photo R1900
T0871/2/3/4, each	£9.78 11.4ml	Not yet available.	Photo R1900
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T0961-969 Set of 8	£77.99	Not yet available.	Photo R2880
T0961/2/3, each	£9.78 11.4ml	Not yet available.	Photo R2880
T0964/5/6, each	£9.78 11.4ml	Not yet available.	Photo R2880
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T5591/2/3, each	£11.73 13ml	Not yet available.	Photo RX700
T5594/5/6, each	£11.73 13ml	Not yet available.	Photo RX700

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CLi8 PC/PM 15ml	£4.89
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CLi8 PC/PM/R/G 13ml	£11.73
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PG50 Black 22ml	£22.51
PG510 Black 9ml NEW	£11.73
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CL41 Colour 12ml	£19.56
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No.34 Black	£11.73
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No.17 Black	£13.70
No.23 Black	£13.70
No.24 Colour	£14.67
No.27 Colour	£14.67
No.28 Black	£12.71
No.29 Colour	£13.70
No.31 Photo	£24.46
No.32 Black	£14.67
No.33 Colour	£16.63
No.34 Black	£20.54
No.35 Colour	£24.46
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LC970 Set of 4	£11.73
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16GB SDHC Class 6	£34.25
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1GB 133X 20MB/s	£11.73
2GB Standard Speed	£12.71
2GB 133X 20MB/s	£14.67
4GB Standard Speed	£14.67
4GB 133X 20MB/s	£16.63
8GB Standard Speed	£19.56
8GB 133X 20MB/s	£22.51
16GB 133X 20MB/s	£37.99
32GB 133X 20MB/s	£CALL

xD Picture Cards

256MB Fuji	£6.84
512MB Fuji	£8.80
1GB Fuji	£11.73
1GB Olympus	£12.71
2GB Fuji	£17.61
2GB Olympus	£19.56

Memory Stick Pro Duo

1GB MS Pro Duo	£11.73
2GB MS Pro Duo	£14.67
4GB MS Pro Duo	£22.51

Smart Media

128MB	£29.35

USB Pen Drives

1GB USB Pen Drive	£4.89
2GB USB Pen Drive	£6.84
4GB USB Pen Drive	£8.80
8GB USB Pen Drive	£17.61
16GB USB Pen Drive	£34.25
32GB USB Pen Drive	£CALL

Huge range of memory in stock!

Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

Vanguard
4-card case & keychain
£2.92

Kenro
Memory Card & AA battery case
£6.84

Lithium

Energizer Ultimate Lithium - the longest lasting AA and AAA batteries in the world!

AA Lithium Pack of 4 £6.84

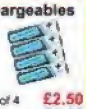
Coin Cells & Other Batteries

CR123A Lithium Singles	£1.94
CR2 Lithium Singles	£1.94
2CR5 Lithium Singles	£3.90
CRV3 Lithium Singles	£5.87
CR1220, CR1616 Singles	£1.94
CR2025, CR2032 Singles	£1.94

Full range of coin cells in stock

AA & AAA Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries, from Energizer, Duracell, and Battech.



AA 1300mAh Pack of 4	£2.50
AA 1300mAh Plus Charger	£7.82
AA 2500mAh Pack of 4	£8.80
AA 2500mAh Plus Charger	£9.78
AA 2800mAh Pack of 4	£8.80
AAA 600mAh Pack of 4	£2.50
AAA 1000mAh Pack of 4	£7.82

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.78
NB-2L/LH for Canon	£9.78
NB-3L for Canon	£9.78
NB-4L for Canon	£9.78
NB-5L for Canon	£9.78
NB-6L for Canon	£9.78
NB-7L for Canon	£9.78
BP-511 for Canon	£12.71
LP-E5 for Canon	£12.71
NP20 for Casio	£9.78
NP40 for Casio	£9.78
NP60 for Casio	£9.78
NP40 for Fuji	£9.78
NP45 for Fuji	£9.78
NP50 for Fuji	£9.78
NP60 for Fuji	£9.78
NP70 for Fuji	£9.78
NP80 for Fuji	£9.78
NP95 for Fuji	£9.78
NP120 for Fuji	£9.78
NP140 for Fuji	£12.71
NP150 for Fuji	£14.67
BP-DC2 for Leica	£9.78
NP200 for Minolta	£9.78
NP400 for Minolta	£12.71
EN-EL1 for Nikon	£9.78
EN-EL2 for Nikon	£9.78
EN-EL3/3A for Nikon	£9.78
EN-EL3E for Nikon	£15.65
EN-EL5 for Nikon	£9.78
EN-EL7 for Nikon	£19.56
EN-EL8 for Nikon	£9.78
EN-EL9 for Nikon	£12.71
EN-EL10 for Nikon	£9.78
EN-EL11 for Nikon	£9.78
EN-EL12 for Nikon	£9.78
Li10B/12B for Olympus	£9.78
Li40B/42B for Olympus	£9.78
Li50B for Olympus	£9.78
BLM-1 for Olympus	£12.71
BLS-1 for Olympus	£12.71
CGA-S005 for Panasonic	£9.78
CGR-S006 for Panasonic	£9.78
CGA-S007 for Panasonic	£9.78
CGA-S008 for Panasonic	£9.78
BCG10E for Panasonic TZ7	£19.56
BLB13 for Panasonic G1	£19.56
D-LI2 for Pentax	£9.78
D-LI7 for Pentax	£9.78
D-LI8 for Pentax	£9.78
D-LI50 for Pentax	£12.71
D-LI78 for Pentax	£9.78
DB60 for Ricoh	£9.78
DB70 for Ricoh	£9.78
SLM-1137D for Samsung	£9.78
SLM-1674 for Samsung	£12.71
BD-1 for Sony	£19.56
BG-1 for Sony	£19.56
NP-FM55H for Sony	£19.56
NP-FM500H for Sony	£22.51

Many more batteries in stock!

Li-ion Battery Charger

Compact and lightweight battery charger, suitable for digital camera batteries, such as those listed above. Complete with UK mains plug and a handy 12V car lead.

£14.67

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 30/40/50D: +1x BP-511: £111.82 +2x BP-511: £123.82	£99.82
For **Canon** 350/400D: +1x NB-2L: £68.69 +2x NB-2L: £77.69	£59.69
For **Canon** 450/1000D: +1x LP-E5: £81.48 +2x LP-E5: £93.48	£69.48
For **Nikon** D40/D60: +1x EN-EL9: £71.69 +2x EN-EL9: £83.69	£59.69
For **Nikon** D80/D90: +1x EN-EL3E: £104.00 +2x EN-EL3E: £119.05	£89.05
For **Nikon** D200: +1x EN-EL3E: £124.61 +2x EN-EL3E: £139.61	£109.61
For **Nikon** D300/D700: +1x EN-EL3E: £153.97 +2x EN-EL3E: £168.97	£138.97
For **Sony** A200/A350: +1x EN-EL3: £93.37 +2x EN-EL3: £112.37	£74.37

Many more in stock!

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.89
52mm Adapter Ring	£4.89
55mm Adapter Ring	£4.89
58mm Adapter Ring	£4.89
62mm Adapter Ring	£4.89
67mm Adapter Ring	£4.89
72mm Adapter Ring	£4.89
77mm Adapter Ring	£4.89
82mm Adapter Ring	£4.89

P-Type Holders

Holder Standard	£5.87
Holder Wide Angle	£9.78
Hood Modular	£9.78
Hood Bellows	£34.25
A to P Type Adapter	£9.78

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.25

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.78

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£24.46
Infra Red R72	£29.35
ND2	£7.82
ND4	£7.82
ND2 Soft Graduated	£9.78
ND2 Hard Graduated *NEW*	£9.78
ND4 Soft Graduated	£9.78
ND4 Hard Graduated *NEW*	£9.78
Light Blue Graduated	£9.78
Dark Blue Graduated	£9.78
Cool Blue Graduated	£9.78
Light Sunset Graduated	£9.78
Dark Sunset Graduated	£9.78
Light Tobacco Graduated	£9.78
Dark Tobacco Graduated	£9.78
Light Mauve Graduated	£9.78
Dark Mauve Graduated	£9.78
Light Red Graduated	£9.78
Dark Red Graduated	£9.78
Light Green Graduated	£9.78
Dark Green Graduated	£9.78
Light Yellow Graduated	£9.78
Dark Yellow Graduated	£9.78
Starburst x4/6/8, each	£11.73
Close-Up +1/2/4, each	£11.73
Fog Light/Strong, each	£7.82
Diffuser Light/Strong, each	£7.82
Spot White/Clear, each	£7.82
80A, 80B, 80C, each	£7.82
81A, 81B, 81C, each	£7.82
82A, 82B, 82C, each	£7.82
85A, 85B, 85C, each	£7.82
Red, Orange, each	£7.82
Yellow, Green, each	£7.82

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £39.95

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £6 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

ES-62 Canon 50/1.8	£12.71
ES-71II Canon 50/1.4	£12.71
ET-60 Canon 75-300/4-5.6	£12.71
ET-65B Canon 70-300/4-5.6	£12.71
ET-65III Canon 85/1.8	£13.70
ET-67 Canon 100/2.8 Macro	£13.70
ET-67B Canon 60/2.8	£13.70
EW-60C Canon 18-55	£9.78
EW-63B Canon 28-105	£12.71
EW-73B Canon 17-85	£13.70
EW-78BII Canon 28-135	£13.70
EW-78D Canon 18-200	£12.71
EW-83E Canon 17-40/4.0	£14.67
EW-83F Canon 24-70/2.8	£17.61
EW-83J Canon 17-55/2.8	£15.65
HB-25 Nikon 24-85, 24-120	£14.67
HB-32 Nikon 18-105, 18-135	£9.78
HB-45 Nikon 18-55	£9.78

Many more sizes in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.84
55mm Shaped Petal Hood	£6.84
58mm Shaped Petal Hood	£6.84
62mm Shaped Petal Hood	£7.82
67mm Shaped Petal Hood	£7.82
72mm Shaped Petal Hood	£9.78
77mm Shaped Petal Hood	£9.78
82mm Shaped Petal Hood	£11.73
46mm Rubber Hood	£3.90
52mm Rubber Hood	£3.90
55mm Rubber Hood	£3.90
58mm Rubber Hood	£3.90
62mm Rubber Hood	£4.89
67mm Rubber Hood	£4.89
72mm Rubber Hood	£5.87
77mm Rubber Hood	£5.87

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.90 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Hot Shoe Spirit Level

This double-axis spirit level simply mounts onto the hot shoe of any standard SLR or DSLR camera.

Not suitable for Sony or Minolta cameras.

£8.80

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.35

CLEANING

Cleaning Kit £3.90

4-in-1 lens cleaning kit comprising: small blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.

Small Hurricane Blower	£1.94
Large Hurricane Blower	£3.90

Kenair

Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories.

Kenair Master Kit	£13.70
Kenair Spare Aerosol	£7.82

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.87
52mm UV / Haze	£5.87
55mm UV / Haze	£6.84
58mm UV / Haze	£7.82
62mm UV / Haze	£8.80
67mm UV / Haze	£9.78
72mm UV / Haze	£11.73
77mm UV / Haze	£14.67
82mm UV / Haze	£17.61
86mm UV / Haze	£22.51

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.61
52mm Circular Polarizing	£17.61
55mm Circular Polarizing	£19.56
58mm Circular Polarizing	£21.52
62mm Circular Polarizing	£24.46
67mm Circular Polarizing	£27.39
72mm Circular Polarizing	£34.25
77mm Circular Polarizing	£39.13
82mm Circular Polarizing	£44.03
86mm Circular Polarizing	£48.93

More sizes in stock, from 27 to 86mm!

Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

46mm Skylight	£6.84
52mm Skylight	£6.84
55mm Skylight	£7.82
58mm Skylight	£8.80
62mm Skylight	£9.78
67mm Skylight	£10.75
72mm Skylight	£12.71
77mm Skylight	£15.65
82mm Skylight	£18.58
86mm Skylight	£24.46

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

These reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.75
55mm ND4 / ND8	£12.71
58mm ND4 / ND8	£14.67
62mm ND4 / ND8	£16.63
67mm ND4 / ND8	£19.56
72mm ND4 / ND8	£24.46
77mm ND4 / ND8	£29.35

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.44
55mm Close-Up Set	£28.37
58mm Close-Up Set	£32.29
62mm Close-Up Set	£37.18
67mm Close-Up Set	£44.03

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.73
58mm Starburst x4/6/8, each	£15.65
67mm Starburst x4/6/8, each	£21.52
72mm Starburst x4/6/8, each	£27.39

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

marumi

Marumi Digital High Grade (DHG) filters have an extra-thin, low-profile frame, to help prevent vignetting. Multiple digital anti-reflection coatings and black-rimmed Japanese optical glass, combined with a satin frame, further reduce unwanted reflections, ghosting and flare.

DHG Lens Protection

52mm DHG Lens Protect	£11.73
55mm DHG Lens Protect	£12.71
58mm DHG Lens Protect	£13.70
62mm DHG Lens Protect	£14.67
67mm DHG Lens Protect	£16.63
72mm DHG Lens Protect	£19.56
77mm DHG Lens Protect	£22.51
82mm DHG Lens Protect	£27.39

DHG Circular Polarisers

52mm DHG Circ. Polarizing	£32.29
55mm DHG Circ. Polarizing	£35.22
58mm DHG Circ. Polarizing	£37.16
62mm DHG Circ. Polarizing	£42.08
67mm DHG Circ. Polarizing	£45.01
72mm DHG Circ. Polarizing	£51.86
77mm DHG Circ. Polarizing	£56.76
72mm DHG Circ. Polarizing	£69.48

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

27-30mm	52-46mm	58-55mm	67-58mm
34-37mm	52-55mm	58-62mm	67-62mm
37-43mm	52-58mm	58-67mm	67-77mm
43-46mm	55-52mm	62-58mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

This is just a tiny fraction of our range. Over 150 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK.

All just £4.89 each!

S7 / T2 / REVERSING RINGS

Reversing Rings

Reversing rings fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. It is an inexpensive means of obtaining a relatively high reproduction ratio, and allows extreme Macro photography.

Canon - 52mm	£12.73
Canon - 55mm	£12.73
Canon - 58mm	£12.73
Nikon - 52mm	£12.73
Nikon - 58mm	£12.73
Pentax K - 52mm	£12.73
Pentax K - 58mm	£12.73
Olympus - 52mm	£12.73
Olympus - 58mm	£12.73
Sony - 55mm	£12.73

This is just a tiny fraction of our range.

T2 Mounts

T2 Mounts are used to connect a camera body to a photoadapter, commonly used for attaching spotting scopes, microscopes, and telescopes to your SLR.

Canon - T2 Mount	£12.73
Nikon - T2 Mount	£12.73
Pentax K - T2 Mount	£12.73
Olympus - T2 Mount	£12.73
Sony - T2 Mount	£12.73
M42 - T2 Mount	£12.73

Series 7 Rings

Series 7 Universal Rings have a variety of uses, usually allowing accessories to be attached to your lens. Available in 37, 46, 49, 52, 55, 58, 62, and 67mm.

£4.89 each

Coupling Rings, Rollei and Hasselblad rings also in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

Premier Ink & Photographic

Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!
Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

01926 339977 www.premier-ink.co.uk

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 430EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range available:

380: (for Canon 380EX)
420: (for Canon 420EX)
430: (for Canon 430EX, 430EXII)
580: (for Canon 580EX, 580EXII)
600: (for Nikon SB600)
800: (for Nikon SB800)
900: (for Nikon SB900)

£10.95

Camera Built-in Flash Diffuser Set

A flash diffuser that slots onto the camera hotshoe, and mounts a contoured diffuser plate in front of the built-in flash on SLR cameras. Not compatible with Sony cameras.

Height adjustable, and supplied with neutral, amber, and blue diffuser plates.

£9.95

RING FLASH

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a seperate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even/shadowless illumination. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

In a glowing report in the June 2009 issue of ***Photo Plus*** magazine, the Marumi Ring Flash was described as "great value" and was ranked above two other ring flash units costing in the region of £300!

£105.95

FLASH GUNS

Nissin SPECIAL OFFER

TWENTY FREE AA BATTERIES ...worth £15 with every Nissin Flash Gun!

Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 105mm. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

RRP: £139.94 Save: £50.99

£88.95

TWENTY FREE AA BATTERIES

Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 105mm. Incredible specification, including bounce and swiver flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

TWENTY FREE AA BATTERIES

RRP: £156.58 Save: £56.63

£99.95

Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read colour LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an internet connection.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

£249.95

TWENTY FREE AA BATTERIES

Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

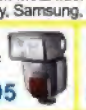
£47.95

Metz

We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4 Guide Number: 36m / ISO100 **£72.95**

48 AF-1 Guide Number: 48m / ISO100 **£175.95**



58 AF-1 Guide Number: 58m / ISO100 **£289.95**

CAMERA BAGS

NANEU

*Not Just Another Bag.

Sahara 115F

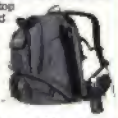
The Naneu Sahara 115F Messenger Bag is a water-resistant Kodra bag designed to carry a pro digital camera with lenses and accessories plus a laptop computer with a screen up to 15.4". It has an expandable main compartment that holds a removable thickly-padded camera insert and a dedicated heavily-padded back compartment that carries most 15.4" wide screen laptop computers. The bag has 3 front bellows pockets with snap-closures, an interior touch fastener document pocket, an interior MP3 player pocket with headphone slot and built-in concealed water bottle holder. The bag is carried by a top handle, an attached adjustable shoulder strap, or a trolley slot to fit over the handle of rolling luggage. Available in Green (as shown) or Black.

Exterior Dimensions: 44.4 x 29.2 x 22.9cm
Interior Dimensions: Laptop Compartment: 43.2 x 26.0 x 2.86cm Camera Compartment: 38.1 x 24.1 x 15.2cm

£59.95

Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Far too many features to list!



External Dimensions: 30.5 x 36.8 x 48.3cm
Interior Dimensions: Laptop Compartment: 28.0 x 3.8 x 35.5cm Camera Compartment: 16.5 x 29.2 x 15.2cm)

£69.95

UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses and a flash. Range of colours available.

External Dimensions: 25.4 x 29.2 x 20.3cm
Internal Dimensions: 22.9 x 26.7 x 11.4cm

£32.95

UrbanGear U60

Medium sized camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removeable. Available in black or blue.

External Dimensions: 30.5 x 26.0 x 19.0cm
Internal Dimensions: 26.7 x 24.8 x 12.7cm

£47.95

UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate compartment for a 15" laptop. Available in black or blue.

External Dimensions: 44.5 x 31.8 x 28.6cm
Internal Dimensions: 36.2 x 26.7 x 13.3cm

£69.95

Traveller TS25

Small shoulder bag with carrying handle, designed to hold a small DSLR with kit lens, plus accessories. Available in black or blue.

External Dimensions: 31.7 x 19.7 x 17.8cm
Internal Dimensions: 19.1 x 14.9 x 8.9cm

£19.95

The range of Naneu bags are on display and available to try in our showroom in Leamington Spa.

KATA

Kata 3-N-1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment.

The large top compartment will hold personal gear or additional gear, and the internal pockets and MP3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. Two external pockets allow quick zippered access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket and can be hung out to dry on the small buckle next to the handle, or tucked away for storage in one of the pockets.

Kata 3-N-1 10 **£65.95**
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3-N-1 20 **£73.95**
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3-N-1 30 **£89.95**
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DPS 465 £51.95 **DPS 466 £59.95** **DPS 467 £67.95**

VANGUARD

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate end compartments keep your accessories safe, tidy and well protected. Phenomenal value.

Peking 17 **£15.95**
External Dimensions: 20.0 x 17.0 x 14.0cm
Internal Dimensions: 17.5 x 10.0 x 8.0cm

Peking 21 **£18.95**
External Dimensions: 29.0 x 22.0 x 17.0cm
Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25 **£21.95**
External Dimensions: 34.0 x 23.0 x 19.5cm
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Vanguard Pampas Sling Backpack

A range of innovative sling backpacks, with day pack at the top and separate camera section at the bottom. The bag sits comfortably on your back, and when needed, it revolves round to your front for easy access to your camera, without having to take the bag off!

Pampas 37 **£29.95**
External Dimensions: 34.0 x 21.5 x 21.5cm
Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampas 47 **£35.95**
External Dimensions: 42.0 x 21.5 x 21.5cm
Internal Dimensions: 25.0 x 19.0 x 13.0cm

Pampas 57 **£39.95**
External Dimensions: 44.5 x 24.0 x 22.0cm
Internal Dimensions: 30.0 x 22.0 x 15.0cm

Billingham SPECIALISTS

We are proud to announce that we have been appointed as an Authorised Billingham Specialist Centre.

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Original

Virtually unaltered for the past 30 years, the Billingham Hadley Original bag is a timeless, classic design - and still one of the most popular bags in the range. Available in Khaki & Tan, Black & Tan, and Black & Black.

The Hadley Original **£99.95**

The Billingham 5 Series

A firm favourite with serious photographers the world over, the "5 Series" range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225	£179.95
Billingham 335	£189.95
Billingham 445	£214.95
Billingham 555	£229.95

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black

The Hadley Pro **£119.95**

The 07 Range

New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107	£199.95
Billingham 207	£214.95
Billingham 307	£229.95

The Hadley Digital

Compact shoulder bag, for DSLR with kit lens, plus accessories. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black

The Hadley Digital **£69.95**

LIGHT METERS

SEKONIC

Sekonic L208 TwinMaster

Analogue, incident and reflected, ambient light only.

£69.95

Sekonic L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£129.95

Sekonic L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head

£209.95

We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

Sekonic L398A Deluxe III

£132.95

Sekonic L758DR DigitalMaster

£439.95

GOSSEN

Gossen DigiSix

£119.95

Gossen DigiFlash

£149.95

Gossen DigiPro F

£199.95

WIRELESS TRIGGERS

PocketWizard

Full range of PocketWizard triggers and cables in stock.

PocketWizard Plus II **£169.95**

PocketWizard Plus II Twin Set **£319.95**

PocketWizard MultiMax **£229.95**

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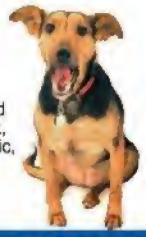

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01926 339977 **www.premier-ink.co.uk**

Premier Ink & Photographic

TRIPODS, MONOPODS & HEADS

Manfrotto

Exquisite Italian design, beautifully engineered.
The unique Q90 system allows the centre column to be positioned vertically or horizontally.

MANFROTTO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm
£92.95

055XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
£115.95

190XB Tripod
Aluminium 3-section legs, standard column
Weight: 1.80kg
Load: 5.0kg
Folded: 53cm
Height: 146cm
£87 .95

055XB Tripod
Aluminium 3-section legs, standard column
Weight: 2.30kg
Load: 7.0kg
Folded: 61cm
Height: 178cm
£107.95

190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£209.95

190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£219.95

055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£249.95

055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£259.95

MANFROTTO MONOPODS

679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£34.95

680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£41.95

681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
£42.95

776YB Monopod
Aluminium 4-section
Weight: 0.33kg
Load: 4.5kg
Folded: 48cm
Height: 152cm
£29.95

694CX Monopod
Carbon Fibre 4-section
Weight: 0.59kg
Load: 5.0kg
Folded: 54cm
Height: 165cm
£119.95

695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm
£129.95

MANFROTTO HEADS

482 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
£23.95

234 Tilt Head
Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.95

234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
£22.95

484RC2 Ball Head
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
£38.95

486RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
£46.95

488RC2 Ball Head
with RC2 quick release
Weight: 0.67kg
Load: 8.0kg
£69.95

804RC2 Pan / Tilt
with RC2 quick release system
Weight: 0.79kg
Load: 4.0kg
£50.95

808RC2 Pan / Tilt
with RC2 quick release system
Weight: 1.42kg
Load: 8.0kg
£89.95

200PL14 Plate
space quick release plate for heads using the RC2 system
£11.95

056 3D Head
non quick-release 1/4" thread
Weight: 0.50kg
Load: 3.0kg
£23.95

460MG 3D Head
magnesium, with quick release
Weight: 0.43kg
Load: 3.0kg
£61.95

This is just a small selection of the Manfrotto range now available to try in our new showroom in Leamington Spa

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

2009 AWARDS TIPA BEST ACCESSORY

Unlike traditional tripods, the **AltaPRO**'s Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at **ANY** angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - these are true professional specification tripods!

£119.95

VANGUARD TRIPODS

AltaPro 263A Tripod
Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column.
Weight: 2.05kg
Load: 7.0kg
Folded: 63cm
Height: 169cm
£119.95

AltaPRO 264A Tripod
Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column.
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 159cm
£129.95

AltaPlus 263A Tripod
Aluminium 3-section legs, magnesium canopy, standard central column.
Weight: 1.59kg
Load: 5.0kg
Folded: 63cm
Height: 181cm
£89.95

AltaPlus 264A Tripod
Aluminium 4-section legs, magnesium canopy, standard central column.
Weight: 1.64kg
Load: 5.0kg
Folded: 53cm
Height: 171cm
£99.95

AltaPlus 233A
Aluminium 3-section legs, standard column
Weight: 1.21kg
Load: 3.0kg
Folded: 52cm
Height: 142cm
£54.95

AltaPlus 235A
Aluminium 5-section legs, standard column
Weight: 1.17kg
Load: 3.0kg
Folded: 40cm
Height: 122cm
£74.95

AltaPlus 224C
Carbon Fibre 4-section legs, standard column
Weight: 0.92kg
Load: 3.0kg
Folded: 41cm
Height: 125cm
£179.95

AltaPlus 254C
Carbon Fibre 4-section legs, standard column
Weight: 1.24kg
Load: 5.0kg
Folded: 48cm
Height: 153cm
£199.95

VANGUARD HEADS

SBH30 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg
Load: 5.0kg
£42.95

SBH50 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg
Load: 6.0kg
£49.95

SBH100 Ball Head
Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg
Load: 10.0kg
£64.95

PH21 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.35kg
Load: 3.0kg
£34.95

PH31 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.43kg
Load: 5.0kg
£54.95

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg
Load: 3.0kg
£34.95

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£54.95

MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.51kg
Load: 8.0kg
Folded: 51cm
Height: 157cm
£33.95

AP324 Monopod
Aluminium 4-section legs
Weight: 0.66kg
Load: 12.0kg
Folded: 57cm
Height: 166cm
£39.95

This is just a small selection of the Vanguard range now available to try in our new showroom in Leamington Spa

KOOD

A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.

KOOD MONOPODS & TRIPODS

C324 Monopod
Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£78.95

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.95

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.95

KOOD HEADS

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.95

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.95

BH52 Ball Head
Heavy duty sliding quick release plate, 360 degree rotation, triple control knobs
Weight: 0.37kg
Load: 8.0kg
£33.95

BH05 Ball Head
Weight: 0.30kg
Load: 8.0kg
£26.95

BH25 Ball Head
Weight: 0.53kg
Load: 12.0kg
£35.95

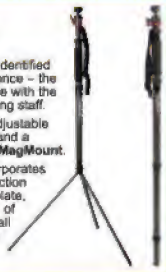
BH55 Ball Head
Weight: 0.51kg
Load: 12.0kg
£38.95

BH08 Ball Head
Weight: 0.49kg
Load: 12.0kg
£29.95

BH28 Ball Head
Weight: 0.74kg
Load: 18.0kg
£45.95

BH58 Ball Head
Weight: 0.72kg
Load: 18.0kg
£49.95

Trek-Tech



Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience – the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the **TrekPod**, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the **MagMount**.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a **MagAdapter**, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95
A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO - £129.95
The TrekPod GO is a more compact than the TrekPod II, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount ball head that comes as part of the package, it is able to support 4kg.

TrekPod XL - £259.95
The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

MagMount
The original MagMount ball head. Weighing in a just 73g. It is capable of holding 4kg.
£24.95

MagMount STAR
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.
£34.95

MagMount PRO
Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.
£64.95

All **MagMount** ball heads come with two **MagAdapter** quick release plates. These are also available separately:

MagAdapter Light
£5.95

MagAdapter Heavy
£6.95

MagAdapter STAR
£9.95

SHUTTER RELEASES

hähnel

Hahnel Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

£47.95

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

£19.95

Available for Canon, Nikon, Sony, Olympus, and Pentax.

Seculine

Seculine Twin-1 ISR Interval Shutter Release **£49.95**

The new Seculine Twin-1 ISR is a wired interval shutter release with a built in timer and large, clear, easy to read LCD display. Easy variable interval time setting - from 1 sec to 99 hours, 99 minutes and 99 seconds. Can be set to take up to 9999 shots in one session. Multiple exposure option. Convenient navigation button. Shutter lock for bulb shooting. Half shutter release control. Intuitive beep sound indication.

Available for Canon, Nikon, Sony, Fuji, Pentax and Samsung.

gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.
Weight: 0.04kg
Load: 0.35kg
£13.95

Gorillapod SLR (GP2)
An sturdier gorillapod, designed to take an SLR camera.
Weight: 0.18kg Load: 0.7kg
£29.95

Gorillapod SLR-ZOOM (GP3)
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.
Weight: 0.24kg Load: 3.0kg
£34.95

Gorillapod FOCUS (GP8)
The Gorillapod Focus, designed for professionals, is the biggest and strongest Gorillapod yet - featuring machined, polished aluminium sockets.
Weight: 0.5kg Load: 5.0kg
£92.95

Trek-Tech OPTERA

Trek Tech Optera 460
£45.95

The Optera 460 is the next generation of portable tripods - **capable of holding 5kg**.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount you camera on almost any object! The O-ring cord system attaches to the legs, ensuring that they will not splay out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.
£37.95

Telephone: 01926 339977 or 0800 1077 211

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EOS 50D + 17-85 F4/5.6 IS U ..£1097
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EOS 500D body £589
EOS 500D + 18-55 F3.5/5.6 IS ..£657
EOS 500D + 18-200 F3.5/5.6 IS ..£999
EOS 40D body £598
EOS 40D + 17-85 F4/5.6 IS U ...£879
EOS 450D body £447
EOS 450D + 18-55 F3.5/5.6 IS ..£529
EOS 450D + 18-200 F3.5/5.6 ...£846

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10-22 F3.5/4.5 USM DEMO £599
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17-85 f4/5.6 IS USM unboxed £339
18-200 F3.5/5.6 unboxed ..£429
55-250 F4/5.6 IS £219
60 F2.8 Mac USM £366
EF LENSES
14 F2.8 L USM MKII £1877
15 F2.8 Fisheye £599
16-35 F2.8 MKII L USM ...£1177
17 F4 TSE L £2147
17-40 F4 USM L £618
20 F2.8 USM £429
24 F1.4 L II USM £1379
24 F2.8 .....£399
24 F3.5 L TSE MKII £1899
24 F3.5 L TSE MKI 1 only .£1049
24-70 F2.8 L USM £1049
24-105 F4 L IS USM unboxed ..£899
28 F1.8 USM £389
28 F2.8 .....£177
28-135 F3.5/5.6 S USM ...£389
28-300 F3.5/5.6 L USM ...£2169
35 F1.4 L U £1159
35 F2 .....£228
45 F2.8 TSE £1199
50 F1.2 L USM £1299
50 F1.4 U £297
50 F1.8 II £94
50 F2.5 Macro £239
55-200 F4.5/5.6 II USM ...£139
65 MPE F2.8 .....£847
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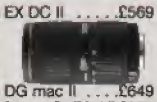

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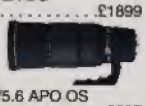

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58mm	£19	£38	£34	£47	£80	£24
62mm	£24	£44	£38	£62	£85	£30
67mm	£30	£49	£42	£67	£94	£38
72mm	£39	£55	£45	£72	£114	£48
77mm	£47	£59	£49	£79	£132	£56
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28 F2.8 .....£29
35 F2 .....£129
35 F2.8 .....£49
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100-300 F5.6 .....£99
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- TLA480 Flash ... E++ £279

Contax G Series
- G2 + 35-70mm ... E+ £699
- G2 + 45mm F2 ... E+ £499
- G1 + Databack ... As Seen / E++ £149-£249
- 21mm F2.8 G + Finder ... E++ £399
- 28mm F2.8 G ... E+ £179
- 90mm F2.8 G ... Exc / New £99-£239
- 90mm F2.8 G Black ... E++ £199
- Black/Tan Holdall ... New £80
- TLA140 Flash ... E+ / New £39-£75
- TLA200 Flash ... E+ £89

Contax SLR
- N1 + 24-85mm ... E++ / Mint- £599-£699
- N1 + 28-80mm ... Mint- £449
- NX + 28-80mm ... E++ / New £399-£499
- AX Body Only ... Exc / E++ £299-£499
- RTS3 Body Only ... E+ / E++ £399-£499
- RX Body Only ... As Seen / E++ £179-£349
- S2 Body Only ... E++ £549
- RTS2 Body Only ... E++ £195
- RTS + 50mm F1.7 ... E+ £245
- RTS + Winder ... E+ £195
- 167MT Body Only ... E+ £109
- 137MA Body Only ... E+ £99
- Preview Body Only ... E++ £249
- 15mm F3.5 AE ... E+ £1,099
- 18mm F4 MM ... E+ £599
- 25mm F2.8 MM ... E+ £349
- 28-70mm F3.5-4.5 MM ... E+ / Mint- £249-£379
- 28-85mm F3.3-4 MM ... E+ / New £349-£749
- 35mm F2.8 AE Shift ... E++ £949
- 35-70mm F3.4 MM ... As Seen / New £259-£649
- 35-135mm F3.3-4.5 MM ... E++ / New £649-£949
- 45mm F2.8 MM ... E+ £149
- 60mm F2.8 AE Macro ... E+ / New £349-£749
- 60mm F2.8 MM C Macro ... E++ £299
- 70-200mm F3.5-4.5 AF ... E++ £349
- 70-300mm F4-5.6 AF ... E++ £549
- 80-200mm F4 MM ... E+ / New £339-£599
- 85mm F1.2 MM (60 Year Edition) ... New £3,500
- 100mm F2 MM ... E++ / New £699-£799
- 100mm F2.8 AE Macro ... E++ £649
- 100mm F2.8 AF Macro ... New £999
- 100mm F3.5 AE ... E++ £199
- 135mm F2 (60 Year Edition) ... Unused £2,499
- 135mm F2.8 AE ... E++ £145-£149
- 135mm F2.8 MM ... E+ / E++ £99-£169
- 180mm F2.8 AE ... E+ / Mint- £349-£550
- 180mm F2.8 MM ... E+ / New £329-£649
- 200mm F2 MM ... Mint- £3,249
- 200mm F3.5 AE ... E++ £169-£245
- 300mm F4 AE ... E++ £429
- 300mm F4 MM ... E+ / New £379-£750
- 500mm F8 Mirotar ... New £649
- Mutar II Converter ... E++ / New £179-£249
- Mutar III Converter ... E+ / New £139-£199
- TLA30 Flash ... E+ / Mint- £45-£59
- TLA280 Flash ... E++ / Mint- £109-£119
- TLA360 Flash ... E+ / E++ £179-£199
- RTF540 Flash ... E++ £145
- FE-1 LCD Viewfinder ... E++ £269
- P7 Battery Holder ... New £99
- P9 Battery Holder ... E++ £129
- W7 Winder (159MM) ... E++ £49

Digital Cameras

- Canon EOS 1DS Body Only ... As Seen / E++ £699-£999
- Canon EOS 1D MkIIN Body Only ... E++ £1,399
- Canon EOS 1D MkII Body Only ... E+ / E++ £949-£999
- Canon EOS 1D Body Only ... E++ £599
- Canon EOS 30D Body Only ... E+ £349
- Canon EOS 10D Body Only ... E++ £199
- Canon EOS 350D Body Only ... E+ / E++ £159-£169
- Canon BG-E1 Grip (300D) ... E+ / E++ £45
- Canon BG-E2 Grip ... E++ £79
- Canon BG-E3 Grip ... E++ £59
- Canon BG-E4 Grip (EOS 5D) ... E++ £99
- Canon BG-ED3 Grip ... E++ £79
- Canon Powershot G9 ... Mint- £219
- Canon Powershot G3 ... E+ £89
- Canon Powershot S3 IS + Lenses ... E+ £149
- Contax N Digital Body Only ... E+ / E++ £749-£999
- Fuji S2 Pro Body Only ... Mint- £249
- Kodak DCS520 Body Only ... As Seen £349
- Nikon D300 Body Only ... E++ / Mint- £949
- Nikon D200 Body Only ... E+ £419-£479
- Nikon D90 Body Only ... Mint- £579
- Nikon D1 Body Only ... E+ £199
- Nikon MB-D100 Grip ... E++ £59
- Nikon WT-1 Transmitter ... E++ £139
- Olympus E500 Chrome Body ... Exc £159
- Olympus E420 + 14-42mm ... Mint- £249
- Olympus E20P + Grip + Lenses ... E+ £299
- Olympus C8080 ... E++ £139-£179
- 25mm F2.8 Pancake Zuiko ... New £189
- 35mm F3.5 Zuiko Macro ... Mint- £125
- 50-200mm F2.8-3.5 Zuiko ... E++ £599
- Sigma 24mm F1.8 E DG ... E++ £269
- Sigma 30mm F1.4 DC HSM ... E++ £279
- Olympus FL40 Flash ... E++ £99
- Olympus FL-BK01 Flash Bracket ... E++ £49
- Olympus FS-FP1 Flash Bracket ... E++ £199
- Olympus HLD-4 Grip ... Mint- £119
- Olympus SRF-11 Ringflash Set ... Mint £449
- Panasonic L1 Body Only ... E++ £299
- Panasonic L10 + 14-56mm ... New £349
- Ricoh GR Digital Creative Set ... E++ £399
- Ricoh GR Digital II ... New £300
- Ricoh GX200 + Finder ... New £399
- Ricoh GX100 + VF Finder ... New £250
- Sigma SD14 Body Only ... Mint- £359
- Sony A300 + 18-70mm ... E++ £299
- Sony BG-30 Battery Grip ... E++ £79
- Sony HVL-F36M Flash ... E++ £119
- Sony RM-S1AM Remote Cord ... E++ £25

Flash & Lighting - Please Phone

Fuji Medium Format
- GA645 Pro + Strobe GA ... E++ £349
- GS645S ... E+ £249
- GW670 MkIII ... Mint- £649
- GX617 + 105mm F8 + Accs ... Mint- £2,750
- GX680 Complete ... E+ £649
- GX680 MkII Complete ... E++ £949
- GX680 MkIII Complete ... E+ / E++ £999-£1,099
- 80mm F5.6 GXM ... E+ £299
- 135mm F5.6 GX (680) ... Mint- £149-£299
- 135mm F5.6 GXM (680) ... E+ / Mint- £249-£550
- 150mm F4.5 GXM (680) ... Mint- £399
- 180mm F5.6 GXM (680) ... E++ / Mint £399-£449
- 180mm F6.7 W (GX617) ... E++ £1,499
- 190mm F8 Soft Focus (680) ... E++ £499
- 210mm F5.6 GX (680) ... E+ / Mint £249-£499
- 210mm F5.6 GXM (680) ... E++ £299
- 250mm F5.6 GX (680) ... E++ £349
- 120 Insert (680) ... E++ £25-£35
- Angle Finder (680) ... E+ £125
- Focus Screen B (680) ... E+ £25
- Instant Film Holder Mk1 (680) ... E+ / E++ £69-£99
- Instant Film Holder MkII (680) ... E++ / Mint- £49-£75
- Matte Focus Screen (680) ... Mint- £25
- MkII Mag + 120 Insert (680) ... E+ £109
- MkII Mag + 220 Insert (680) ... E+ £109
- MkII Mag + 120 Insert (680) ... Exc / Mint- £49-£199
- MkII Mag + 220 Insert (680) ... E++ £125
- MkIII Mag + 120 Insert (680) ... E+ £99
- Pro Shade (680) ... E++ £99
- Remote Release (680) ... E++ £45

Hasselblad
- 503CW Gold Supreme ... Mint £3,499
- 503CW Complete ... E++ £1,599
- 503CW Chrome Body ... E++ £649
- 503CX Complete ... E+ / E++ £899-£949
- 501CM Complete ... E++ £1,199
- 501C Complete ... E++ £1,049-£1,099
- 500CM Complete + Prism ... E+ £649
- 500CM Complete ... E+ / E++ £599-£849
- 500ELX Black Body ... E++ £449-£450
- 500ELM Chrome Body ... E+ £99
- 201F Complete ... E++ £1,250
- 2003FCW Complete ... E+ £749
- 30mm F3.5 Cfi Fisheye ... E++ £3,299
- 40mm F4 C Black ... Exc £449
- 40mm F4 CF FLE ... Exc / E++ £899-£1,199
- 50mm F2.8 F ... Exc £349
- 50mm F2.8 FE ... E++ £750
- 50mm F4 C Black ... As Seen £159
- 50mm F4 C Chrome ... E+ £449
- 50mm F4 CF FLE ... E+ / E++ £649-£749
- 60-120mm F4.8 FE ... E+ / E++ £749-£849
- 80mm F2.8 FE ... E+ £499
- 100mm F3.5 Cfi ... Exc £599
- 120mm F4 CF Macro ... E+ / E++ £599-£949
- 135mm F5.6 C Black ... E++ £349
- 135mm F5.6 C Macro ... E+ £349
- 135mm F5.6 S-Planar Macro ... E++ £299
- 135mm F5.6 T* S-Planar ... E+ £299
- 150mm F2.8 F ... As Seen £249
- 150mm F4 C Black ... As Seen / E++ £149-£299
- 150mm F4 C Chrome ... Exc £149
- 150mm F4 CF ... As Seen / E+ £249-£399
- 150mm F4 Chrome ... E+ £249
- 160mm F4.8 CB ... E++ £649
- 180mm F4 CF ... E+ / E++ £499-£749
- 250mm F4 F ... E+ £299-£399
- 250mm F4 FE ... E+ / E++ £649-£999
- 250mm F5.6 C Black ... E+ / E++ £249-£349
- 250mm F5.6 C Chrome ... As Seen / E++ £149-£299
- 250mm F5.6 CF ... E+ £499
- 250mm F5.6 Chrome ... E+ £249
- 350mm F5.6 C Black ... Exc £449
- 500mm F8 C Black ... E+ £450
- 2xE Mutar Converter ... E++ £449
- Komura 2x Converter ... E+ £59
- Vivitar 2x Converter ... E+ / E++ £49-£79
- 70 Chrome Mag ... E+ / E++ £69
- A12 Black Mag ... As Seen / E+ £75-£99
- A12 Chrome Mag ... Exc/Mint- £79-£179
- A12TCC Chrome Mag ... E+ £249
- A16 Chrome Mag ... E+/E++ £79-£149
- A16S Chrome Mag ... E+ £69
- A24 Black Mag ... E+/E++ £79-£129
- A24 Chrome Mag ... Exc/Mint- £75-£125
- E12 Black Mag ... E++ £299
- E16 Chrome Mag ... Mint- £279
- Polaplus Mag ... E++ £79
- Polaroid 100 Mag ... E+ £55-£75
- Polaroid 80 Mag ... E++ £35
- Extension Tube (40630) ... E++ £45
- Extension Tube 10 ... E+ £35
- Extension Tube 16E ... E+ / E++ £65-£79
- Extension Tube 21 ... E+ £35
- Extension Tube 55 ... E+ £35-£45
- Extension Tube 56 ... E+ £35
- Extension Tube 8 ... E++ £45
- Prism Magnifier ... E+ £25
- 42459 Prism Magnifier ... Mint- £45
- 4504 Pro Flash ... E++ £99
- D Flash ... E+ £199
- HC Prism ... Exc / E+ £45-£75
- Meter Prism ... As Seen / E+ £49-£75
- NC2 Prism ... E+ £45
- Pistol Grip ... E++ £15
- PM Prism ... E+ / E++ £149-£169
- PM5 Prism ... E++ £249
- PME90 Meter Prism ... E+ / E++ £299-£399
- SWC/M Viewfinder ... As Seen £65
- Waist Level Finder - Black ... E+ £45
- Waist Level Finder - Chrome ... E+ £39
- Winder CW ... E+ £249

Hasselblad H Series

- H3D Complete ... E++ £5,499
- H2F Body + Prism + Magazine ... E++ £2,999
- H2 Body Only ... E++ £999
- 35mm F3.5 HC ... E+ / E++ £1,239-£1,399
- 120mm F4 HC Macro ... E++ £1,450
- Phase One H10 Back ... E+ £1,250
- HM 16/32 Magazine ... E++ £299-£369
- HS Standard Screen ... Mint- £50

Hasselblad XPan
- Xpan Complete ... E+ £1,099
- 30mm F5.6 Asph + Finder ... Mint £1,999
- 90mm F4 ... E++ £349-£389

Large Format - Please Phone

Leica M Series
- M6 Jubilee Set ... Unused £4,999
- M6 Ein Stuck + 35mm F1.4 Asph ... Mint- £3,999
- M6TTL Titanium + 50mm F2 ... Unused £3,250
- M6 Royal Photo Society ... Unused £2,999
- MP Anthracite Body + Leicavit ... New £2,699
- MP 0.58x Chrome Body ... Mint- £1,699
- M7 0.58x A-La-Carte Black Body ... Mint £1,749
- M7 0.58x Black Body ... E++ £1,399
- M7 0.72x Black Body ... E+ / E++ £1,450-£1,550
- M6TTL 0.72x Black Body ... E++ £999
- M6TTL 0.85x Black Body ... E++ £899-£949
- M5 Chrome Body Only ... E++ £750
- M4-2 Black Body ... E++ £549-£550
- M4 Chrome Body ... E+ £750
- M2 Chrome Body ... E+ £399-£449
- MD2 Black Body ... E+ £399
- MDA Chrome Body ... E+ £499
- CL Black + 40mm + 90mm ... E++ £799
- CL Body Only ... E+ £249-£349
- Tri-Elmar 16/18/21mm F4 ... E+ £1,750
- Tri-Elmar 28/35/50mm F4 ... E++ £1,699
- 21mm F2.8 Asph M Black ... Mint- £1,599
- 28mm F2 Asph M Chrome 6bit ... Ex Demo £1,899
- 35mm F2 Asph M Black ... E++ / Mint- £1,050-£1,099
- 35mm F2 Black ... Exc £549
- 35mm F2 M Black ... E+ £699
- 35mm F2.5 M Black 6bit Ex Demo / Mint- £699-£799
- 50mm F1.0 M Black ... E+ £2,699
- 50mm F2 Chrome ... Exc £329
- 50mm F2.5 M Black 6bit ... Ex Demo £769
- 50mm F2.8 Chrome ... As Seen / E+ £149-£225
- 75mm F2 Apo M Black 6bit ... E++ £1,599
- 90mm F2 M Black ... E++ £649-£699
- 90mm F2.8 M Black ... E++ £649
- 90mm F4 Chrome ... E+ £99
- 90mm F4 Collapsible ... E+ / E++ £249
- 135mm F2.8 M Black ... As Seen £225-£250
- 135mm F4 Black ... E+ £249
- 135mm F4.5 Chrome ... As Seen / E+ £45-£99
- 28mm F2.8 Rokkor M ... E+ £399
- 40mm F1.4 Nokton SC ... E++ £299
- Zeiss 21mm F4.5 ZM - Black ... Mint £699
- Zeiss 35mm F2 ZM - Chrome ... E++ £599
- Zeiss 50mm F1.5 ZM - Black ... Mint £699
- 16/18/21 Universal Finder ... Ex Demo £499
- Bellows II + Hood ... E++ £145
- Combination Bag M (14854) ... E+ £89
- Leicavit - Black Paint ... New £399
- Leicavit - Chrome ... New £399
- Leicavit LHSA - Chrome ... New £399
- M2 Leather Case ... E+ £25-£30
- M3 Leather Case ... E+ £30
- M6 Leather Case ... E+ / E++ £45-£65
- M6TTL/M7 Leather Case ... E+ £79
- MR3 Meter ... E+ £59
- SF20 Flash ... E+ / E++ £79-£85
- Universal Bellows 1 ... Mint- £199

Leica R Series

- R3 Gold + 50mm F1.4 ... Unused £1,750-£1,999
- R9 Anthracite Body ... Mint- £1,199
- R9 Black Body ... Mint- £1,199
- R8 Chrome Body ... E+ / E++ £399-£449
- R7 Black Body ... E+ £349
- R6 Black Body ... E+ / E++ £399-£449
- R6 Chrome Body ... E++ £499
- R5 Black Body ... E+ / E++ £249-£349
- R4 Black Body ... As Seen / E++ £99-£159
- R4s Mod 2 + Motor Drive ... E++ £259
- R4S Mod2 Black Body ... E+ £179
- R3 MOT + Winder ... E++ £299
- R3 MOT Black Body ... As Seen £99
- SL Black Body ... E++ £349
- SL Chrome Body ... E+ / E++ £199-£249
- SL MOT Black Body ... E++ £299
- SL2 Anniversary Body ... E++ £649
- 15mm F2.8 Asph Super ROM ... Mint- £2,999
- 21mm F4 R 3cam ... E+ £349-£399
- 24mm F2.8 R 3cam ... As Seen / E++ £199-£399
- 28mm F2.8 PCS Shift ... Mint- £950
- 28mm F2.8 R 3cam ... E+ £199
- 28-70mm F3.5-4.5 R 3cam ... E+ £199
- 28-70mm F3.5-4.5 ROM ... E+ / E++ £319-£399
- 35mm F1.4 ROM ... Mint- £1,250
- 35mm F2 ROM ... As Seen / New £599-£799
- 35mm F4 Shift ... E+ £239-£395
- 35-70mm F3.5 R German ... E+ £449
- 35-70mm F3.5 R Japan ... E++ £299
- 35-70mm F4 ROM ... E+ £349-£450
- 60mm F2.8 Macro ROM ... Mint- £649
- 70-210mm F4 R 3cam ... E+ / E++ £349-£449
- 75-200mm F4.5 R 3cam ... E++ £249
- 80-200mm F4 ROM ... E++ / New £749-£999
- 80-200mm F4.5 R 3cam ... E+ £249
- 100mm F2.8 Apo Macro R 3cam ... E++ £950
- 100mm F2.8 Apo Macro ROM ... Mint- £1,099
- 105-280mm F4.2 Vario ROM ... Ex Demo / New £2,499-£3,499
- 135mm F2.8 R 3cam ... E+ £149
- 180mm F2.8 R 3cam ... Exc / E++ £399-£499
- 180mm F3.4 Apo R 3cam ... E+ £495
- 180mm F4 R 3cam ... E+ / E++ £169-£299
- 250mm F4 R 3cam ... E+ / E++ £449
- 400mm F6.8 Telyt ... E+ £395
- 2x Apo Extender R ... E++ / Mint- £399-£749
- 2x Extender R ... E++ / Mint £129-£189
- 11842 Lens Head 400/560/800mm ... Mint- £3,499
- 11843 Focus Module 280/400mm F2.8 Mint- £1,650
- 11844 Focus Module 400/560mm F4 ... Mint- £1,999
- 11845 Focus Module 560/800mm F5.6 Mint- £2,150
- 14167 M-R Adapter ... E+ £75
- 14202 Remote Control R8/R9 ... Mint- £75
- Remote Control RC ... E++ £39
- Angle Finder R (14300) ... E++ £125
- Motordrive R4 ... Exc £69
- Motorwinder R4 ... E+ £59
- Motorwinder R4 + Grip ... E+ £45
- Motorwinder R8/R9 ... E+ / E++ £139-£199

- R8/R9 Leather Case 14519 ... Mint £65
- SL/SL2 Leather Case ... E+ / E++ £30-£35

Leica Screw
- Oscar Barnack Edition No 800 ... New £1,250
- Standard + 50mm F3.5 ... Exc £499
- IIIF R/Dial D/A Chrome Body ... E+ £249-£349
- IIIF R/Dial Chrome Body ... E+ / E++ £239-£349
- IIIF B/Dial Chrome Body ... E+ / E++ £219-£299
- IIIC Chrome + 50mm F3.5 ... E+ £299
- IIIB Chrome + 50mm F2 ... E+ £299
- III Chrome + 50mm F2 ... Exc £295
- III Chrome Body ... Exc / E+ £225-£275
- IIF B/Dial + 50mm F3.5 ... E+ £449-£450
- IIF R/Dial Chrome Body ... E+ £350
- IIC Chrome Body ... E+ £275
- II Chrome + 50mm F3.5 ... E+ £295
- 35mm F2 Aspheric Chrome ... Mint £1,150
- 50mm F2 Summitar ... E+ £175
- 90mm F4 Elmar ... As Seen / Exc £45-£59
- 135mm F4.5 Hektor ... As Seen / E+ £45-£125
- 200mm F4.5 Telyt ... Exc £225
- 280mm F4.8 Telyt ... Exc / E++ £175-£245
- Ricoh 28mm F2.8 GR + Finder ... E+ £699
- BOOWU Copy Set ... E++ £35-£49
- BOOWU Copy stand ... E++ £45
- FISON Hood ... E+ / E++ £29
- III Leather Case ... E+ £25
- IIIG Leather Case ... E+ £45
- IUFOO Hood ... E+ £30
- SFTOO 20cm Finder ... E+ £79
- SGVOO 9cm Finder ... E++ / Mint- £75-£85
- Visoflex 1 + 200mm F4.5 ... Exc £139
- WINTU Chrome Finder ... E+ £39-£65

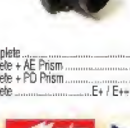
Mamiya 645 AF/D/DII
- 645AFD Complete ... E++ £899
- 645AF Complete ... E++ £649
- 645AF Body + Magazine ... E+ £549
- 645AF Body Only ... E++ £399
- 55mm F2.8 AF ... E++ £499
- 150mm F3.5 AF ... Ex Demo / New £349-£449
- 210mm F4 AF ULD ... E++ £749
- 120/220 Insert 645AF/D ... E++ £79
- 120/220 Mag 645AF/D ... E++ / Mint- £99-£199
- ZD Digital Back ... Mint- £2,999

Mamiya 645

- ProTL SV Kit ... E++ £549
- ProTL Complete ... E+ £449
- Pro Complete ... E++ £549
- Super Complete + AE Prism ... E+ £269
- 50mm F4 C Shift ... E++ / Mint- £399-£450
- 55mm F2.8 N ... New £230
- 55-110mm F4.5 N ... E+ / New £199-£379
- 70mm F2.8 Leaf Shutter ... E+ £125
- 80mm F2.8 Leaf Shutter ... E+ £199
- 80mm F2.8 N ... E++ £79
- 105-210mm F4.5 C ULD ... E+ £199-£249
- 105-210mm F4.5 C ULD ... New £379
- 150mm F2.8 A ... E++ £199-£249
- 150mm F3.5 C ... As Seen / E++ £39-£115
- 150mm F3.5 N ... As Seen / E++ £65-£145
- 150mm F3.8 Leaf Shutter ... E++ £295
- 150mm F4 C ... As Seen / E++ £59-£99
- 210mm F4 C ... As Seen / E++ £49-£199
- 210mm F4 N ... E+ / New £109-£169
- 300mm F2.8 A Apo ... E++ £1,949
- 2x Teleconverter ... New £145
- 120 Insert ... E+ / E++ £15-£20
- 120 Pro Mag ... E+ £39
- 135N Super Mag ... E+ / Mint- £65-£85
- 135W Mag ... E+ £85
- 220 Insert ... E++ £15-£20
- Polaroid Mag ... E+ / New £25-£79
- AE Prism Finder (FK402) ... E+ / E++ £99-£109
- AE Prism Finder N ... E+ / E++ £99-£199
- Prism Finder (FP401) ... E++ / New £59-£149
- Prism Finder N ... E++ £75-£119
- Auto Extension Tube 2 ... E+ / E++ £25
- Auto Extension Tube 3S ... E+ / E++ £25
- Power Drive WG401 ... E+ £59-£79
- Prism Right Angle Finder ... E++ £59
- Tripod Adapter N ... E++ £25

Mamiya 7/7II
- 7II Black + 80mm F4 L ... E++ £1,399
- 50mm F4.5 L + Finder ... E++ / Mint- £749-£899
- 150mm F4.5 L ... E++ / New £429-£699

Mamiya RB67
- ProSD Complete ... E+ £529
- ProS Complete ... As Seen £299
- ProS Body Only ... Exc £149
- 50mm F4.5 C ... E+ / New £199-£490
- 90mm F3.5 ... Exc £99
- 90mm F3.8 C ... As Seen / E++ £79-£199
- 140mm F4.5 C Macro ... E+ £239
- 150mm F4 C Soft Focus ... E++ £149-£159
- 180mm F4.5 ... E+ £179
- 180mm F4.5 C ... As Seen £89
- 180mm F4.5 KL ... New £325
- 250mm F4.5 C ... As Seen £125
- 350mm F5.6 Apo KL ... Mint- £649
- Extension Tube No1 ... E+ £79
- Extension Tube No2 ... E++ £59
- L Grip Holder ... Mint £35
- Pro 220 Mag ... As Seen £35
- ProS 220 Mag ... E+ / E++ £49-£145

Mamiya RZ67


- Pro II Complete ... E++ £699
- Pro Complete + AE Prism ... E+ £599
- Pro Complete + PD Prism ... E+ £649
- Pro Complete ... E+ / E++ £499-£749

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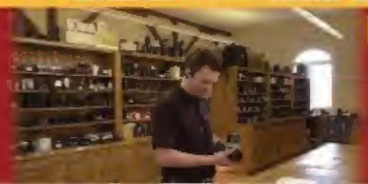

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LEICA R8/R9 body ....£425-£875
LEICA PRADO-66 +300mm f2.8 ....£NEG
LEICA PROJECTOR LENSES,NEW.........£ASK
LEICA REPROVIT 11a Outfit....................£neg
LUMIDYNE PORTABLE FLASH ....£ASK
MAMIYA RZ67-11+110,BXD,UNUSED ..£995
MAMIYA 150mm f2.8,645 ....£475
MAMIYA 7/7-11 Body........................£399-£995
MAMIYA 7 LENSES-43mm-210mm ....£ASK
MAMIYAFLEX 55mm/105DS/180S....ea£275
MAMIYA 6,6x6cm Folding,(MIOJ)........£NEG
MINOLTA FLASHMETER 111 ....£295
MINOLTA SPOTMETER-F £295
MINOLTA/SONY 15f2.8SIGMA FISH £475
MINOLTA/SONY 17-35 f2.8-4,NEW £595
MINOLTA/SONY 28-70f2.8 SIGMA..........£225
MINOLTA/SONY 70-200f2.8SIGMA £575
MINOLTA 70-210f4,CASED,ASNEW........£295
MINOLTA/SONY 170-500 SIGMA DG ...£575
MINOLTA/SONY 35-105f2.8 TMRN £475
MINOLTA/SONY 50mm MACRO,asnew £275
MINOLTA/SONY 1.4x,2xAPO ....£225-£375
MINOLTA DYNAX 7,9/NEW? ....£145-£575
MINOLTA VC9 GRIP,ASNEW £195
MINOLTA 1200AF MACROFLASH............£195
MINOLTA 4000flash+G1000grip £149
MINOX TOURING,BOXED,ASNEW £495
MINOX MDC,BOXED,ASNEW.....................£495
NIKKOR 65mm f4 COPAL £745
NIKON MBD-10 (D300)UNUSED £195
NIKON F6 body/UNUSED ....£995-£1545
NIKON S3 2000 KIT,UNUSED ....£offers
NIKON S3 OLYMPIC+50f1.4 ....£NEG
NIKON SP Sp.Ed+35f1.8,NEW? £3995
NIKON 35Ti/unused? ....£245-£395
NIKON 28Ti/cased,unused ....£495-£675
NIKONOS V+35mm,UNUSED?..................£775
NIKONOS 1VA+35mm ....£295-£495
NIKON PC-SHIFT 28mm,35mm ....£ask
NIKON 14mm/18mm f2.8AFD .....£745-£995
NIKON 8mm f2.8AIS,CASED RARITY £2995
NIKON 15 f3.5AIS/asnew ....£675-£1295
NIKON 16mm f2.8D Fish ....£395-£475
NIKON 16mm f2.8AIS,asnew....................£675
NIKON 18mm f3.5 AIS ....£495-£895
NIKON 18mm f4 AI,rare............................£745
NIKON GN 45mm f2.8,asnew ....£ask
NIKON 60mm f2.8D Micro ....£175-£295
NIKON 85mm f1.4 AIS ....£495-£875
NIKON 105mm f1.8AIS......................£475-£745
NIKON 135mm f2 AIS........................£499-£899
NIKON 120 MEDICAL,NEW? £1495
NIKON 200mm F2 ED AIS ....£1295-£1975
NIKON 600mm f5.6/AIS ....£1895-£3250
NIKON 600mm f4AIS ....£2775-£3995
NIKON D3/D300/UNUSED ....£ASK
NIKON 12-24mm AFS.......................£575-£699
NIKON 14-24,24-70mm N ....£999-£1255
NIKON 17-35mm f2.8 AFS ....£825-£1495
NIKON 17-55mm f2.8DX ....£645-£775
NIKON 20-35mm f2.8 AFD ....£445-£795
NIKON 18-70/135 DX AFS ....£165-£245
NIKON 18-200mm VR ....£375-£475
NIKON 28-45mm AI,scarce £475
NIKON 28-70mm f2 8AFS...............£695-£1195
NIKON 24-120mm/VR ....£225-£449
NIKON 35-70mm AF/D ....£345-£475
NIKON VR 70-200f2.8 ....£1145-£1525
NIKON 70-210 f4-5.6 AFD £225
NIKON 70-300mm ED ....£225-£295
NIKON 80-200mm f2.8AFS.............£875-£1295
NIKON 50-300mm f4.5 1st Ver £1125
NIKON 300mmf2.8 AI/S ....£875-£1475
NIKON 300mm f4 ED/AFS ....£445-£795
NIKON 300mmf2.8AF-ED ....£1495-£1950
NIKON 300mm f2.8 VR,NEW.....................£3745
NIKON 500mm f4 AF/S ....£3250-£4625
NIKON SB 29 MACROLITE.........................£299
NIKON SB-21 MACROLITE-F3 ....£275
NIKON SB-17(F3) NEW? £199
NIKON DW1(F2)WLF,UNUSED?...............£195
NORMAN 400B PORTA-FLASH £625
NORMAN 200B PORTA-FLASH £425
OLYMPUS 20mm f2 ZUIKO MACRO £775
OLYMPUS OM4Ti,CHAMP,NrNew £795
OLYMPUS MACRO STAGE,ASNEW £795
OLYMPUS PEN FT,Bl+42mm f1.4...........£645
PENTAX LX BODY/UNUSED ....£275-£875
PENTAX 35mm FISH SMC 6x7 ....£595
PENTAX 15mm SMC-M/A...............£375-£595
PENTAX 24mm f3.5 M42asnew...............£295
PENTAX FA 40 PANCAKE,asnew £199
PENTAX FA 50mm MACRO,asnew............£275
PENTAX FA 100mm MACRO,NEW.............£395
PENTAX AF TAMRON 28-75mm f2.8 ....£275
PENTAX SPOTMETER/V/ASNEW £225-£295
POLAROID 180/190/195..................£295-£495
PROFOTO 7B LOCATION FLASH £2695
QUANTUM Q-FLASH(400ws) ....£ASK
ROLLEI 2.8GX ANNIV,SUPERB £1695
ROSS 10x8 Mahogany+Brass Lenses ..£neg
RODENSTOCK 55mm,75,90f4.5 ..£695-£975
RODNSTK-SINARON 115mm(10x8) ..£1375
RAYNOX 180deg PRO VERTER,new £545
ROLLEIFLEX-1,1929,CASED,CAP £995
ROLLEIFLEX WIDE ANGLE,Late ....£NEG
ROLLEI-SL35,GERMAN,BOXED,NEW? £NEG
ROLLEI 50,80,150mm HFT,SL66............£ASK
ROLLEI SL66 PENTAPRISM £295
ROLLEI PQS 50mm f2.8,NEW? £1695
ROLLEI PQ 180mm f2.8,asnew £1695
ROLLEI PQ 110mm f2 ZEISS,NEW? £2695
ROLLEI PQ 140-280mm,asnew..............£2275
ROLLEI AFM 35 Supercompact £295
SEKONIC L308/S METER ....£89-£115
SEKONIC L718/778 DUALSPOT ..£275-£495
SIGMA 180f2.8 1:2 MACRO,NAF £475
SIGMA 70-200mm f2.8DG/CAF/NAF £525
SIGMA 120-300f2.8DG,CAF,ASNEW ..£1775
SIGMA 170-500DG,CAF?NAF,SONY......£545
SINAR NORMA 10x8&5x4,superb £1245
SINAR P2,5x4/asnew ....£NEG
SIGMA 14mmf2.8 PENTAX-AF £495
SIGMA 10-20 CAF/NAF/PAF ....£275-£349
SIGMA 12-24mm CAF/NAF..........£445-£525

SIGMA 17-35mm,24-70 CAF/NAF £255
SIGMA 135-400 CAF/NAF £395
SONY 16-80mm ZEISS,asnew..................£475
SONY HDV Z1E PRO-CAMCORDER £2275
SONY HDV HC5 HiDef CAMCORDER £599
SONY PD150/170/UNUSED ....£875-£1495
SUNPAK AUTO-DX12R RINGFLASH £295
SUPER ANGULON/XL 58/65/75/90 ....£ASK
TAMRON 300mm f2.8 MF ....£395-£875
TOKINA 80-400mm CAF/NAF....................£495
WALKER TITAN 5x4,superb.....................£995
WIDELUX 150 PANORAMA(120) £1445-£1995
WESTON EUROMASTER-11,NEWCELLS....£159
YASHICA DENTAL-11,100mm MICRO ..£475
ZEISS BIOTAR 7.5cm f1.5(M42) ....£neg
ZEISS 40mm PQ,ROLLEI SL6008 ......£1795
ZEISS 120mm PQ Macro,SL6008 ......£1395
ZEISS 300mm f2.8APO CONTAX AE ....£POA
ZEISS 300mm f4 CONTAX AE......£399-£525
ZEISS 21mm+FINDER-CONTAREX £695
ZEISS 35mm f2,BLACK-CONTAREX.......£995
ZEISS-HASSEL 300mmf2.8 S/ACHR. ...£POA
ZONE-V1 SPOTMETER (NOT LED).........£375
ZUIKO 350mm f2.8(OM)BL.CASED .....£NEG

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111 ....£3950-£4475
CANON 1D MK111 ....£1995-£2575
CANON 1DS MK11 ....£1595-£2275
CANON EOS 1D MK11/n...............£895-£1425
CANON EOS 1DS/asnew.............£995-£1275
CANON EOS 1D ....£375-£545
CANON EOS 5D ....£795-£1075
CANON EOS 10D/D60........................£145-£195
CANON 30D BODY/ASNEW ....£345-£425
CANON 40D/BXD/UNUSED.............£475-£575
CANON 20D + 18-55 ....£295-£395
CANON 300-400D+18-55..................£195-£375
CANON D2000 Classic DSLR ....£ask
BG ED3-D30,D60,10D ....£69 - £89
FUJI S1/S2/S3PRO ....£169-£399
KODAK P20 FLASH NEW £99
Kodak DCS Pro(C,N)/new? ....£695-£1695
Kodak DCS Pro14N/512 ....£545-£745
Kodak DCS 420,520C,760 ....£offers
LEICA DIGILUX-3 +14-50 ....£625
Minolta RD175(Dynax Mount) ....£offers
SONY A100/350/700 bodies..........£189-£475
SONY VGC 70-A700 GRIP ....£145-£175
SONY 75-300mm/unused..............£125-£169
NIKON D70/70s/D100.......................£145-£265
MBD100 Grip/new(D100) ....£69-£99
Nikon D1/X kit/asnew ....£225-£495
NIKON D2H..£595-£995
NIKON D2X/D2XS.............................£795-£1275
NIKON D3,D700,D300/UNUSED? ....£ASK
NIKON D80 BODY.................................£345-£425
NIKON D200/ASNEW ....£425-£575
OLYMPUS E500+14-45 ....£295
OLYMPUS HLD-2 GRIP+BTRY..................£225
OLYMPUS 14-54mm f2.8-4 ....£325
LEICA 14-50mm f2.8-4,ASNEW..................£525
PENTAX K10/20/100D+18-55 ....£ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL-- —43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys.......................£595
Contax 645 complete ....£995-£1495
Eyelike Pro scan back...............................£neg
Hassel 555ELD body...................£1495-£1995
Kodak DCS-Contax/Mamiya ....£1795-£2195
Kodak DCS Pro+ Hassel V £2295
LEAF 22 MP,HASSEL H or V........................£neg
LEAF APTUS 65/75,(SPECIAL)....................£neg
Leaf Cantare-Hassel V ....£neg
Mamiya 645AFD comp/new ....£1075-£1575
Mamiya RZ Pro IID,new............................£1995
Mamiya RZ Comp+Hassel Digiback ......£neg
Hasselblad ARC camera+45mm...........£2895
HASSEL V96C Digiback,asnew ....£NEG
HASSEL IMACON 384c 4SHOT 39mp ..£neg
PHASE ONE P25,HASSEL-V,22MP.........£neg
PHASE ONE P25-HASSEL-H,22MP ....£neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK, SHARP,PANASONIC,ETC ....£Low
SONY VPLL-FM21 f2 PROJ LENS £2275

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT G10,SUPERB £325
CANON POWERSHOT PRO-1..................£345
CANON POWERSHOT G2-G6 ....£99-£175
CONTAX TVS DIGITAL,Bxd,asnew £275
FUJI Finepix 7000.................................£75-£99
FUJI E900,9mp NEW £175
HP 967 (10.1mp) NEW £199
LEICA DIGILUX-1,asnew £295
LEICA D_LUX 2,UNUSED..........................£275
LEICA D-LUX-3 UNUSED £425
Minolta Dimage Z2-Z5 ....£119-£149
Nikon Coolpix 5000/5700.....................from£69
NIKON P3(VR)8.1mp,NEW UK £175
NIKON COOLPIX P5000 ....£225
NIKON COOLPIX 4500 ....£175
Olympus E20 SLR,asnew..........................£225
OLYMPUS SP510,NEW £199
Olympus Camedia C5050..........................£175
RICOH GR DIGITAL £185
RICOH GX100/+VF/NEW.................£195-£275
SAMSUNG i85 8.2MP,5x £129
Sony DSC-P10 5MP......................................£89
SONY H9,15x,asnew £195
Sony DSC W/T**/asnew......................£95-£215
Sony DSC F717 classic £225
Various 2-12MP cameras..........................£low

TEMBA HIGHEST QUALITY CAMERA BAGS— -WE'VE BAGGED THOUSANDS OF THESE FOR YOU. SIZES FROM DIGITAL COMPACTS, THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS, DSLR LENSES,CAMCORDERS,EXTRAWIDE&TELE.LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ....£145-£945
CAMBO 5x4,10x8 ....£195-£995
DEVERE 5x4 ....£125-£275
GANDOLFI-ORIG/MODERN ....£ASK
GRAFLEX/GRAFLEX VIEW. ....£ASK
HORSEMAN 5x4 ....£295-£995
LINOF 5x4MONORAILS ....£295-£1475
LINHOF TECHNIKA 5x4 ....£345-£1775
MPP 5x4..£245-£525
PLAUBEL 5x4 ....£225-£375
SINAR 5x4,10x8 ....£345-£1725
LARGE FORMAT LENSES APLENTY ....£PLEASE ASK
WALKER TITAN 5x4,nice £995

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits ....£1295-£1595
Canon XM1/asnew ....£595-£695
Panasonic 120 3CCD ....£295-£495
PANASONIC-PRO 100A £2245
PANACONIC DVC PRO ....£ask
SONY PD150/170/NEW ....£875-£1475
Sony DVD200/HC19E ....£175-£245
Sony IP1/5/7 NEW ....£375-£575
Sony VX1000/superb ....£495-£695
Sony VX2000 ....£775-£1295
SONY HDV Z1E,Nice £2245
SONY HDV HC5,new? £545
Various amateur/pro camcorders ....£ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS 1DS MK111 ....£3950-£4475
EOS 1D MK111...............................£1995-£2595
EOS 1DS Mk II ....£1775-£2175
EOS 1DS/BOXED ....£895-£1275
EOS 1D Mk11/n/boxed ....£825-£1495
EOS 5D ....£799-£1075
EOS IV/HS body/UNUSED ....£445 - £795
EOS 1NRS,10fps,Serviced £595
EOS 1/N/HS bodies.........................£145 - £375
EOS 3/BOXED/ASNEW ....£195-£495
EOS 5,50D bodies ....£125 - £225
EOS 10/100,300V/new ....£69 - £169
EOS 600/620/650 ....£45 - £85
EOS EF(manual) ....£49 - £89
EOS 500/N/1000f/n ....£39 - £79
EOS 1X, 1X7 APS ....£89 - £145
EOS 1 Polaroid back ....£offers
20mm f2.8USM/asnew.....................£195-£275
24mm f2.8/asnew.............................£185 - £295
24mm TSE,45mm TSE/asnew ....£625-£895
28mm f2.8 ....from£99
28mm f1.8/NEW ....£275-£395
28mm f3.5 Nikkor,PC. £995
50mm f1.4 USM/NEW UK ....£195-£299
50mm f1.8Mk11 ....£55 - £79
85mm f1.8 USM ....from £175
85mm f1.2L/£11 ....£1225-£1725
100mm f2/f2.8 Macro..............................£225-£395
300mm f2.8L/IS ....£1695-£3495
300mm f2.8 SIGMA EX,NEW £1745
300mm f4 Sigma APO-HSM £475
300mm f4 L/IS/asnew ....£545-£1045
400mm f2.8L Mk1/11/IS ....from £2875
400mm f5.6 APO-SIGMA HSM £575
500mm f7.2 SIGMA COMPACT £395
500mm f4.5L/f4-L IS ....£1895-£4695
600mm f4L/IS ....£4295-£5995
1000mm f8 Sigma,trunk £3795
10-22mm EFS/NEW ....£499-£695
16 – 35mm f2.8L/asnew.............................£725-£995
17 – 40mm f4L/asnew ....£495-£575
20 - 35mm USM ....from £185
20 – 35mm f2.8L ....£375-£595
24 – 70mm f2.8L ....£695-£925
24 – 85mm USM ....£165-£245
24-135mm TAMRON SP £275
28 – 70mm f2.8L £475- £695
28 - 80mm f2.8-4 ....£545
28 – 105mm/MK11 ....£129 - £195
28 – 135mm IS/NEW ....£245-£395
35 – 105,35-135 USM ....£85 - £165
35 - 350mm L ....£845-£1345
70/75-300mm IS/NEW ....£295-£415
50-500mm SIGMA-DG NEW £845
100-400mm L/IS/asnew ....£695-£1175
70-200mm f2.8SIGMA-DG £545
120-300mm f2.8 Sigma DG £1975
170-500mm SIGMA,asnew £595
Extender 2x,1.4x/11 ....£175-£225
SPEEDLITE 380-580EX...£115-£295
PB-E2 Booster/unused? ....£145-£199
Command Back E1/BPE1 ....ea£125
Macrolite ML3/ asnew ....£95-£165
Pola-filter 400f2.8/600f4 ....£225
ACCESSORIES GALORE ....£PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED £1125
CANON F1N WL Finder,unused £195
CANON Speedfinder-Old F1 ....£275
CANON F1n(old)+Motor+250Mag £995
F1N/AE,various ....£225-£675
F1/n (original),various ....£145-£445
F1,LAKE PLACID,used £495
F1n+Motordrive £695
BOOSTER FINDER,boxed,asnew £325
CANON PELLIX+50mmf1.4fl £299
Canon EF,rare £225
T90,various...£125-£225
A1,various ....£75-£185
AE1/Programme,various...................................£59-£159
T50/T70/T80,various ....£45-£139
FTB/n,various ....£49-£175
15mm f2.8 fisheye...£499
17mm f4,20mmf2.8/unused........................£245-£425
20-35mmL,24-35mmL ....£ask
24mm f2.8 ....£99-149
24mm f1.4L,superb £895
28mm,35mm,50mm,various ....£29-£99
28f2,35f2,85f1.8..£125-£225
35mm TILT/SHIFT ....£425-£575
100mm/Macro,135mm,200mm ....£45-£325
200mm f2.8/unused ....£175-£345
300mm f2.8,various ....£725-£1245
400mm f4.5,various ....£299-£495
600mm f4.5,800mm f5.6/L ....£Neg
NUMEROUS ACCESSORIES ....£Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various ..£995-1495
CONTAX 645 FLASHBRACKET...................£195
645+80mm+ Kodak Pro Digibackfrom £2795
645 Body ....£325-£595
35mm Distagon ....£1125-£1495
45mm Distagon/asnew..............................£775-£1195
120mm Apo-Macro-Planar £1495
140mm Sonnar/asnew ....£775-£1195
210mm Sonnar/asnew ....£795-£1295
Battery Holder MP-1 ....£225
220 Vacuum Insert...£209
120 Insert,unused...£ask
120/220 backs...from £225
Polaroid Backs...from £175
Accessories ....£Please ask

CONTAX REFLEX – PLEASE PHONE/FAX/EMAIL

CONTAX-G PLEASE PHONE/FAX/EMAIL

FUJI
FUJI GX617 Panorama+90mm...................£3395
FUJI GX617+105mm £2975
FUJI GX 617 body/unused? ....£1425-£2295
FUJI 90mm FINDER GX617 ....£395
Fuji GX680 MK1-111 ....£695-£1745
Fuji 680-III RFB+insert £495
GX 680 Accessories ....£ask
Fuji-W(5x4) 360mm f6.3 ....£725
Fuji SWD 65mm f5.6 ....£875
GA 645/Boxed unused? ....£345-£495
GS645+45/75mm ....£225-£375
GX/S Lenses-50to300mm................................ASK
GS/W690 6x9cm 65mm,90mm £550-£1195
GSW 680-111 Rngfd 65mm,rare £1275
GS670-90mm MKI-III..................................£525-£795

HASSELBLAD
HASSEL HI,COMP/asnew ....£1975-£2495
HASSEL 50mm-H Superb £1645
HASSEL 80mm-H....................................£745-£1175
HASSEL 120mm Macro-H ....£1495-£1995
HASSEL 210mm-H user £1245
HASSEL 300mm-H,Superb £1975
HASSEL CW(+CX1)winder ....£245-£395
Hassel 140-280mm user £775
HASSEL 1.4PC MUTAR/new? ....£695-£1495
HASSEL 110mm f2 FE,asnew £1295
HASSEL 202FA COMP £1995
HASSEL 205 TCC comp ....from£2995
Hassel 205TCCPrototype ....£neg
903/905SWC/UNUSED ....£2995-£4295
EXPAN-11 + 45mm ....from£1399
EXPAN 30mm COMP ....£NEG
EXPAN 45mm/asnew ....£375-£575
EXPAN 90mm/asnew ....£445-£695
EXPAN LENSHOODS,GADGETBAG ....£ASK

PHASE 1 P25,22MP(V)/(H)..........................£NEG
HASSEL 30mmCFi,ASNEW £3650
350mm f4 FE/unused? ....£2475-£3695
HASSEL 350mm f5.6CF ....from£675
500mm Tele-Apo_Tessar ....from£1695
50mm f2.8 FE,asnew £1195
ZEISS 2xMUTAR/ASNEW ....£575-£995
60-120mm FE, NEW £1995
60mmCFi/boxed/asnew ....£745-£1195
60mm CB /asnew ....£625-£895
H2 COMPLETE,NEW UK...............................£3695
205FCC,complete,UNUSED £4995
500SWC/M Superwide ....£995-£1695
2000FCW+80mm+F+A12 ....from£795
500/553ELX Bodies ....£375-£995
553ELD Digital body/asnew ...£1275-£1995
503CW,complete/ASNEW ....£1225-£2695
503CX/CXI+80CF+A12 ....£895-£1375
500C/CM,complete Various ....£445-£995
500C,500CM Bodies..................................£95-£225
500EL/M bodies ....£145-£275
28mm Macro-Componon ....£Neg
30mm Distagon/CF/UNUSED? £1675-£3795
40mm Distagon,C/T/CF/FLE ....£895-£1925
50mm f2.8 DistagonF/FE ....£525-£1195
50mm Distagon C/T/F/FI..................£325-£1595
60mm Distagon CT/CF/CFI ....£495-£1145
60mm Distagon f5.6..£ask
80mm f2.8 F/C/CT/CF-E ....£225-£775
100mm Planar T* ....£395-£795
100mm Planar CF/CFi...............................£595-£1495
110mm f2 F/FE/NEW? ....£595-£1475
120mm f5.6/chr/Bl ....£425-£695
120mm Makro CF/CFE ....£795-£1995
135mm Makro-PlanarCF.......................................£ask
150mm F2.8 F/FE/NEW?..............................£425-£1295
150mm F4 Sonnar CF/CFi ....£445-£1195
150mm Sonnar C/T ....£295-£675
180mm Sonnar CF/CFE ....£725-£1375
250mm C/CT/CF/CFi..£375-£1395
250mm F4 F/FE/NEW ....£775-£1575
350mm f4 FE/NEW? ....£2475-£3995
500mm f8 Apo-Tessar ....£ask
140 – 250mm Variogon..................................from £795
Extender 1,4E/2XE...from £475
PM45/PME45/ASNEW ....£375-£1295
PM5/PME5/UNUSED? ....£245-£475
PME51/BXD/UNUSED?.......................................£275-£595
Magnifier PM/E 90,51,NEW £149
PM90/PME90/BOXED/UNUSED? £225-£795
NC2 Prism/Early Meterprism ....£69-£175
HC-3, HC-3-70 Prism ....£145-£275
A12,A16,A24/Latest/NEW?...................................£89-£595
A24 back latest ....£169-£395
12-on/Pola-60 Backs ....£69-£99
70mm Magazines ....from £105
Pola100,Pola+,PolaCombi ....£89-£195
H1 Polaroid Back ....£245-£345
Tubes 8mm to 56E...£49-£139
Bellows,Semi/Auto ....£195-£445
Pro-Lensshades,various ....£ask
Winder-F,Winder-CW ....£195-£395
Cable release-Winder CW...£40
Filter 93 POLA/CR,NEW ....£ask
Filter series 60 CB1.5 ....£ask
Polarising Filter S60 New £185
Polarising Filter S70 NEW £225
Softar I,II,III S60 new ....£ask
Softar 1 series 70,NEW £175
IR release unit 555ELD,NEW £285
Step up ring 60-70 ....£ask
Flashguns/ Brackets £129
WELL-USED BODIES,LENSES ....£TO CLEAR
D-Flash-40,/asnew ....£275-£425
HASSEL/METZ 4504 TTL FLASH £295

LEICA M
KONICA HEXAR-RF KIT ....£995-£1495
FOCOMAT 11c,(Last)-ILFD 500HD ......£Neg
LEICA M8,Bl/Chr/BXD UNUSED ....£ASK
LEICA M1,BODIES ....£695-£995
Leica M2 Black Paint,unused. ....£neg
LEICA M3 BLACKPAINT,Orig ....£neg
LEICA M3 Exquisitely Painted Black ....£ask
Leica M3,late dw,glass p/p ....£ask
LEICA M3,No.700xxx(1stbatch) ....£neg
LEICA M4 BODY ....£595-£1195
LEICA M4-50th Anniv,Black,ASNEW ....£neg
LEICA M5 BODY ....£595-£1295
Leica M6 Platin+50f1.4,unused? £4950
M6 TITANIUM,BOXED,UNUSED £1695
LEICA M6/TTL/UNUSED ....£545-£1395
LEICA M7/MP BODIES ....£1245-£1875
LEICA MDa,DATASTRIP,Nice £645
90mm f2.8 ELMARIT-M,BOXED,NEW? ....£495-£695
90mm Summicron-M,Ch/Bl ....£575-£995
Leica Apo-Telyt-M 135mm f3.4,nice £1195
Leitz 400+560mmf5.6,Viso+R £1475
Leitz 400+560mmf6.8,Viso+R £1195
Coll.50mm Summicron-M*blackpaint£offers
Leitz Mooly Motor,Black,superb ....£offers
M6 Panda,very nice ....£ask
M4 Body,Chrome,boxed,UNMARKED £1875
M4-P,M4-2 bodies..from £495
M4-P Winder,really nice £245
MDA-Datastrip body £995
MD2,black,un-common £795
M2-R,nice,rare...£1595
M2/M3 body. ....£395-£945
Leica CL bodies ....from£275
Minolta CLE bodies...from£295
21mm f2.8/ASPH ....£995-£1795
28mm f2.8 Elmarit ....£595-£875
35mm f1.4 Summilux/ASPH......................................£575-£2195
35mm f1.4 M3,boxed,asnew £1350
35mm f2 Summicron,MkIV ....£675-£845
35mm f2/f2.8 M3 ....£395-£975
35mm f2/Aspherical ....£575-£1175
50mm f1 NOCTILUX/2nd ....£neg
50mm f2 Summicron/rigid..£325-£525
50mm f2,collapsible BLACKPAINT. £2895
50mm f2 Summicron,Black ....£295-£775
50mm f2.8 Chr/bl/asnew ....£245-£595
50mm f1.2 Canon+M Adapter ....£ASK
90mm f4,135mm f4.5, several ....£ask
90mm f2.8 Tele-Elmarit/German, from £345
Russian 20mm+Finder £345
Leitz Duo-24 Synchroniser...£125
Pradovit CA 2500+90mm,asnew £275
135mm f2.8, f4, f4.5 choice ....£PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom .£ask
Leica Minilux DB Snakeskin,unused.......................£375
LEICA MINILUX ZOOM+FLASH £345
Voigtlander lenses from 12-90mm............................£low
Winders-M4-2,M4P,M6,SF20/24 ....£ask
V35 B+W Enlarger+40/50mm £425
SUPER COLORPLAN PRO 90mm NEW £265

LEICA REFLEX-LARGE STOCKS

LEICA SCREW – LARGE STOCKS

MAMIYA RZ – LARGE STOCKS

MAMIYA RB – LARGE STOCKS ----PLEASE PHONE/FAX/Email----

MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL

MAMIYA 645-645AF
645/RB/RZ,TO CLEAR..£ASK
MAMIYA 645-35mm Back £145
645AFD comp+Kodak Digiback ....£Neg
645AFD COMPLETE/UNUSED....£995-£1395
35mm AF,boxed,asnew £675
55mm/150mmAF,asnew ....ea£475
55-110mm/AF/New ....£375-£1475
AF Extension Tubes ....from£125
120 Backs/Polaroid back AF ....from£145
645 Pro/TL AE,drive,etc,..................................£425-£675
645 Super + 80 + back ....from £225

645 1000s+80mm ....£145-£245
645/J + 80mm ....£125-£225
35mm C/N ....£225-£395
55mm,45mm C/N.................................£125-£295
55mm Perspective Control(Shift) from £345
70mm C, leaf shutter ....£125-£159
55mm,80mm,150mm leaf shuttereach £275
80mm f1.9/110mm C/N ....£145-£245
80mm f4 Macro+tube,asnew £375
120mm f4 Macro 1:1 ....£395-£745
150mm f2.8,A £395
150mm,210mm C/N...........................£125-£225
200mm f2.8 Apo,unused? £745
300mm f2.8APO-A,Cased £2495
75-150mm/105-210mm c/n..............from£225
120 backs,Polaroid backs ....from £65
AE Prism/Right Angle finder..............from£115
Screens, pro shades, etc, etc ....£ask

MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL

MINOLTA/SONY ALPHA–LARGE STOCKS.PHONE/FAX/EMAIL

NIKON AF
F6 BODY/unused? ....£995-£1495
F5/BOXED,unused ....£345-£995
F100 body/boxed,unused ....£245-£495
F3AF+80mm f2.8Af,asnew.........................£Neg
F90/F90x/asnew/unused? ....From£99
F801/801S/unused ....£75-£225
F4/S/E/BXD UNUSED ....£225-£995
F4 Polaroid Back..£ask
F50/55/60/65/70/75 ....from£49
F601/501/F401/S/x ....from £49
14mm/18mmf2.8 AFD ....£795-£995
20mm f2.8AF/D ....£245 - £425
24mm f2.8 AF/D ....£175 - £295
28mm f2.8 AF/D ....£105 - £195
105mm f2.8 Micro-AFD ....£345-£475
85mm f1.8 AF/AFD ....£145-£295
180mm f2.8 AF/D ....£245-£495
200mm f3.5 IFED-F3-AF ....£Neg
300mm f2.8 AF/D ....£895 - £1995
300mm f2.8 AF Tamron LD-IF £995
300mm f4/AFS/asnew ....£495-£845
400mm f2.8 AF/I/S ....£2495-£3995
500mm f4P(notAF)/asnew £1750-2495
17 - 35mm AFS ....£825-£1395
20 – 35mm f2.8AFD ....£425-£695
20 – 35mm f2 8D Tokina ATX £375
24 – 85mm AFD ....£275 - £445
24 – 120mm AFD/VR ....£225-£469
28 – 70mm AF/D ....£125 - £215
28 – 70mm f2.8AFS ....£775-£1195
28 – 85mm AF/asnew ....£145 -£245
35 – 70mm f2.8 AF/D ....£295-£445
35 – 135 AF £295
80 – 200mm f2.8 AF/D ....£425 - £795
80 – 200mm f2.8 AFS...£995-£1275
80-400mm Tokina ATX £495
SB 20, 24, 25, 26, 28, 80DX ....£ask
Metz 34-54AF DIGITAL Flash ....£ask
MF15/19/21/22/25/26/28 ....£69-£245
Nikon Ringflashes..£ask
MF-24 250-Exp,Action Finder-F4 ....Neg
MC30,MC20 Remotes/New ....£39 -£79
Nikon filters, several..£ask

NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL

OLYMPUS 35mm,HUGE STOCKS PHONE/FAX/EMAIL

PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL

PROJECTORS HUGE STOCKS PLEASE PHONE

ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL

BRITISH/GERMAN CLASSICS,FOLDERS. ASK US

STUDIO LIGHTING/PRO FLASH PHONE/EMAIL

SPECIALS
ALPA 6c,9d,10d bodies ....£295-£995
ALPA 11 EL, 11SI bodies ....£995-£1995
ALPA lenses 24-300mm ....£ask
ART PANORAMA 6x12/17/24 ....£neg
BESELER TOPCON SUPER D outfit ....£ask
BESSA 11,6x9cm,SKOPAR ....£375-£495
BESSA II,6x9cm, HELIAR ....£395-£595
BRONICA S2A COMPLETE...........................£245
BRONICA SQAi comp, SUPERB £595
BABY(SEMI)IKONTA................................£275-£495
CANON ACK500/CA600 new......................£49/£75
CASABLANCA VIDEO EDITOR ....£To Clear
COMMERCIAL EKTAR 360mm.......................£595
CONTAFLEX SuperB /BC.........................£145-£345
CONTAREX CYCLOPS +50mm.........................£495
CONTAX IIA-50 ....£225-£495
CONTAX 1 + 5cm, EARLIEST?.............................£995
CONTAX MP-1 battery holder 645 ....£275
CONTAX 645 Pro lenshade...................................£225
CONTAX right angle finder £145
ENSIGN 6x4.5cm, Ensar £99
ENSIGN SELFIX 6x4.5 xpress £175
FUJI PICTROGRAPHY 3-500 ....£low
FUJITA 6x6, various ....£ask
GANDOLFI ½ plate/5x4...£ask
GOSSEN ULTRASPOTMETER £395
GRAFLEX 6x9cm +101mm £445
ILOCA STEREO,cased,asnew £425
HORSEMAN 5x4 GEARED £875
HORIZONT PANORAMA ....£ASK
KODAK CAROUSEL PROJECTORS ....ASK
KODAK RETINA II/III c/C..................................£175-£295
KONICA FS1+LENSES ....£ASK
KONICA HEXAR m.i. occupied Japan £695
KOWA 6+85mm £249
KOWA 6 LENSES 55-250mm ....£ASK
LEICINA SPECIAL Super 8 ....£ask
LEITZ FOCOMAT IIc+Ilford Hd.................................... Offers
LEITZ ZEICHEN APPARAT £195
LINHOF 220 (120) 6x7 cm..£595
LINHOF MASTER TECHNIKA ....from£1575
LINHOF PRESS 70+80Planar £1375
LINHOF 105mm f2.8 S/Compur £475
MAMIYAC220+80,BXD,NEW £475
MAMIYAFLEX 55/135/180NEW ....£ASK
METZ 70 MZ5,new...£345
METZ Flash adapters, various..£ask
Minolta/Sony Hot Shoe/PC adapter £39
MINOLTA/SONY W/LESS FLSH CNTR. £195
MINOLTA OC-1100 OFFCAM CABLE £59
MINOLTA RC-1000L/RC-1000/EC1000 ....£49
MINOLTA A1-1000 IR Trigger £145
MINOLTA COLORMETER II £495
MINOLTA TC1 Classic boxed,asnew £795
MINOX 35 AF NEW £275
MINOX GT, GTE, ML...£125-£195
MINOX TOURING DB, boxed £495
MPP MICROFLEX/BOXED ....£345-£495
MULTIBLITZ 200/500 flashkit ....£345-£545
NAGEL PUPILLE +5cm ELMAR ....£ASK
NIKON Rangefinder Lenses..£ASK
NIKKOR 85mm f1.5/105f2.5 M39...£POA
NIKKOR 150mm F5.6, COPAL £395
NIKKOR –W 450mm COPAL 3 ....£895
NIKON Rangefinder S2,S3,S4,SP ....£NEG
NIKON AI 24mm f2 /boxed...from£445
NIKON 20mm AF/AI/AIS...£ask
NIKON 35mm 28mm PC-SHIFT ....£345-£945
NIKON 28ti, cased,UNUSED?..£645
NIKON WC-E80 verter ....£ask
NIKON 200mm F2 AIS...£1345-£2275
NIKON 300mm F2.8 AIS ....£ask
NIKON 400mm F2.8 AIS ....£2950-£3575

NIKON F3T, BLK,BXD,UNUSED £1395
NIKON DW31 – F5 ....£345
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NIKON PHOT TN, bl+ 50,asnew...........£NEG
NIKON F2,BL,Very Clean £375
NIKON F2AS+MD3,Nice £795
NIKON MD4 (F3) unused £199
NIKON TC 14E AFI £245
NIKON-SW 65mm f4 COPAL £795
NIKON 135mm f5.6 COPAL £445
NIKON 210mm f5.6 COPAL £495
NIKON 240mm f5.6 COPAL £695
NIKON 450mm f9 m COPAL £995
NIKON EN-EL7 battery, new.....................£39
NIKON MB-18,F75, new £69
NIKON MB-16,F80, new.............................£89
NIKON EH-62A ac adapter £69
NIKON D50 battery grip – Hahnel £69
NIKON LS30 Coolscan III.........................£295
NIKON EN-EL2 Clpx 35-4500.....................£39
NIKKOR 85-48 lens Nikkorex £169
OLYMPUS 180mm f2.8..................£445-£575
OLYMPUS 35mm f2 ....from£145
OLYMPUS 35mm shift lens ....£395-£495
OLYMPUS 500mm f8, as new £475
OLYMPUS 60/70mmPEN-FT................ea£495
OLYMPUS 90mm f2 MACRO £795
OLYMPUS OM4 ....£175-£345
OLYMPUS PEN-D ....£99-£195
OLYMPUS XA,SERVICED ....£125-£175
OLYMPUS XA4+A1L Flash..........................£225
OLYMPUS PEN-FT, black £395
OLYMPUS T45 FLASH outfit £295
OLYMPUS FL50 FLASHGUN £195
OLYMPUS TCON-17+ADPT. £125
OLYMPUS TCON 14B Pro Verter ....£ask
OLYMPUS Li-30B battery, new £29
PANORAMA 35mm CAMERAS ....£ASk
PENTACON 6TL + 80mm £175
PENTACON 6 fit Lenses............................£ASK
PENTAX Z1/Z1P ....£95-£145
PENTAX AF SIGMA 50 MAKRO £169
PENTAX AF SIGMA105MAKRO £295
PENTAX SUPER-A MOTORDRIVE £145
PENTAX 2000mm f13.5 ASNEW ....£POA
PENTAX Spotmatic F, Bl + 55mm £225
PENTAX 24mm f3.5 Screw,rare £295
PENTAX Sigma 14mm f2.8 AF £475
PENTAX AF SIGMA 17-35mm £275
PENTAX LX MOTORDRIVE ....£245-£445
PENTAX SMC-A 28-135mm......................£295
PENTAX 67 fit 45mm to300mm ....£ask
PERIFLEX GOLD* +50 f2.8 ....£295
PHOTON B. 800W redhead kit £395
PHOTON B./KINO DIVA light ....£ask
POLAROID ID SYSTEM.........................£offers
POLAROID 10x8 Processor....................£ASK
REID 3+5cm TTH,SUPERB.....................£1795
RICOH GR1/1s/1v........................£225-£345
RETINA I/1a ....£69-£115
RETINA REFLEX 4 ....£275-£425
ROLLEI-35,GERMAN ....£245-£375
ROLLEI SL35,GERMAN,BOXED ....£Neg
ROLLEI 2.8GX PLATIN ANNIV................£1995
ROLLEI 6000 HIGH-D SCREN £145
ROLLEI 6001/3 comp ....£595/£995
ROLLEI 6006 BODY USER £325
ROLLEI 6008i ....£745-£1195
ROLLEI 6008 Integral II as new ....£neg
ROLLEI PQ /S 40to250mm lenses ....£ask
ROLLEI PQ 140-280mm ....ask
ROLLEI P11 6x6cm PROJECTOR..............£595
ROLLEI SL66 METERED HOOD £295
ROLLEI SL66/E/SE 45° Prism ....£195-£325
ROLLEI filters. ROLLEINAR 1-3 ....£ask
ROLLEI 6x6 proj.lens 110-160mm..........£345
SEKONIC L778 SPOT METER £445
SIGMA12mm Fisheye T mount £545
SIGMA 300mm f4 APO,CAF......................£425
SIGMA Apo 400mm f5.6 CAF...................£295
SIGMA 600mm MF,OM,MD,NIK................£345
SIGMA 180mm Macro CAF/NAF £475
SINAR P 10x8, SINAR P2 10x8 ....£ask
SINAR P2 5x4, as new ....£offers
SINAR P2, 10x8 & 5x4...............................£1995
SINAR-C 5x4 ....£795
SINAR NORMA 5x7 & 5x4, user £395
SUNPAK DX12R PRO RINGFLASH..........£225
SUPER SYMMAR 80mm f4 ....£1275
SUPER IKONTA IV (6x6) £399
TAMRON 28-105f2.8 CAF,NEW £495
TAMRON AF 300mm f2.8 NAF £995
TAMRON 500mm MIRROR ....£ask
TAMRON 200-400 Minolta AF £495
TOKINA ATX 28-70f2.8 NAF......................£325
-VISATEC Soft Box......................................£ask
VOIGTLANDER BESSA R2 M £375
VOIGTLANDER BESSA II 6x9 ......£245-£495
VOIGTLANDER R2A+RAPIDWINDER ....£ask
VOIGTLANDER Prominent + 50 f2 ....£475
VOIGTLANDER 54mm UV/Focar lenses £ask
VOIGTLANDER 150 Apo Lanthar £695
VOIGTLANDER 240mm HELIAR £595
VOIGTLANDER 12to75mm M39..................£ask
VOIGTLANDER VIRTUS-645 ....£475
VOIGTLANDER VITOMATIC IIa ....£75-£145
WALLACE HEATON 6x9 camera £275
WIDELUX 150 PANORAMA £1995
WRAYFLEX 1 MILITARY body boxed ....£ask
YASHICA AF35-70/28-85/70-210 ....£ASK
YASHICA 500mm f8(Contax fit) £395
YASHICA T-T5,Zeiss T* ....£65-£225
ZEISS 35mmf2,bl.,CONTAREX..................£999
ZEISS CONTAREX250mm £995
ZEISS BIOGON 75mm US Military ....£ask
ZEISS PLANAR 80inCOMPUR..................£NEG
ZEISS SONNAR 250inCOMPUR ....£NEG
ZEISS CONTAX 300mm f2.8 AE ....£NEG
ZEISS IKON copy stand, boxed £295
ZEISS IKONTA 6x4.5/6x9 ....£ASK
-ZEISS TROPEN(TROPICAL)ADORO ..£NEG
ZEISS TENNAX 1, serviced £169
ZEISS CONTAX I-IIIvarious........................£ask
ZEISS CONTAX rangefinder lenses..........£ask
ZEISS IKON 1.7x TELESKOP £225
ZEISS SUPER IKONTA-1V,cased £475

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M6 0.72 Black Body	E++	£749
IIIC Body	E++	£399
IIF Body	E++	£449
OLYMPUS - Classic OM System		
OM-4T Black Body	E++	£399
OM-2n Body	E++	£119
OM-1n & 50mm f1.8	E++	£99
XA11 & A11 Flash	E++	£69
PENTAX - K & KA Series		
KM Body	E+	£79
KX Body	E++	£109
MX & 50mm f2	E++	£129
P30T Body	M-	£79
P30T & 35-80mm	M-	£119
P30 & Miranda 35-70	E++	£69
MISC - Classic Cameras		
Balda Mini 35	M-	£49
Iloca Stereograms	E++	£349
Lordomat C35	E++	£149
Widelux F7	E++	£549

USED SALE

		Was	Now
CANON			
100mm f4 Macro FD	M-	£199	£179
LEICA			
M2 Body	E+	£649	£549
OLYMPUS			
21mm f3.5	M-	£329	£299
135mm f4.5 Macro	M-	£249	£219
180mm f2.8	M-	£599	£349
180mm f2.8	M-	£499	£379
50-250mm f5	M-	£599	£349
2xA Tele-Con	M-	£89	£69
F280 Flash	E++	£119	£99
PENTAX			
ES Black Body	E++	£199	£129
ESII Black Body	E++	£179	£129
85mm f2.2 Soft PK	M-	£399	£349
28-50mm PK	M-	£149	£99

USED LENSES

CANON EF & EF-S		
14mm f2.8L USM (B)	ExD	£1199
20mm f2.8 USM	E++	£329
500mm f4L IS USM	E++	£4550
Sigma 12-24mm EX	M	£599
17-55mm f2.8 EF-S	M	£649
17-85mm EF-S IS	M-	£329
28-135mm IS USM	M	£299
55-200mm USM II	M	£119
1.4x EF Extedner	ExD	£249
CANON FD		
24mm f2.8 SSC B/L	E++	£99
35-70mm f3.5-4.5	E+	£39
35-70mm f4	E+	£29
100-200mm f5.6	E+	£39
MINOLTA/SONY AF		
50mm f1.7	M-	£119
100-300mm f4.5-5.6	E++	£139
NIKON AI/AIS & AF		
50mm f1.8 AIS	E++	£59
55mm f2.8 Macro AIS	E++	£179
85mm f2 AIS	E++	£199
OLYMPUS - OM		
16mm f3.5 Fisheye	M-	£699
28mm f2.8	E+	£39
35mm f3.5 Shift	M-	£379
50mm f2 Macro	E++	£399
50mm f3.5 Macro	M-	£99
80mm f4 Macro	E++	£179
600mm f6.5 (Case)	E++	£549
35-70mm f3.6	E+	£119
35-105mm f5	E++	£119
65-200mm f4	E+	£149
2xA Tele-Con	E++	£69
PENTAX - PK/PKA		
18mm f3.5 PK	E++	£349
28mm f2.8 PKA	E++	£79
35mm f2.8 PK	E+	£39
100mm f4 Macro PK	M-	£179
35-70mm PKA	E++	£79
35-105mm f3.5 PKA	E++	£129

NEW Lenses

Canon

EF SERIES	
15mm f2.8	£599
20mm f2.8 USM	£409
24mm f2.8	£369
28mm f1.8 USM	£389
28mm f2.8	£165
35mm f2	£219
50mm f1.4 USM	£299
50mm f1.8	£95
50mm f2.5 Macro	£235
85mm f1.8 USM	£315
100mm f2 USM	£379
100mm f2.8 Macro USM	£439
135mm f2.8 Soft Focus	£349
24-85mm f3.5-4.5 USM	£229
28-105mm f3.5-4.5 USM II	£249
28-135mm f3.5-5.6 IS USM	£379
28-200mm f3.5-5.6 USM	£329
70-300mm f4-5.6 IS USM	£439
75-300mm f4-5.6 III	£199
75-300mm f4-5.6 USM III	£239
EF-S SERIES	
60mm f2.8 Macro USM	£369
10-22mm f3.5-4.5 USM	£669
17-55mm f2.8 IS USM	£819
17-85mm f3.5-5.6 IS USM	£429
18-55mm f3.5-5.6 IS	£159
18-200mm f3.5-5.6 IS	£499
55-250mm f4-5.6 IS	£229
L PRO SERIES	
14mm f2.8L USM II	£1909
24mm f1.4L USM II	£1359
35mm f1.4L USM	£1169
50mm f1.2L USM	£1299
85mm f1.2L USM	£1799
200mm f2.8L USM II	£645
300mm f4L IS USM	£1189
400mm f5.6L USM	£1129
16-35mm f2.8L USM II	£1215
17-40mm f4L USM	£639
24-70mm f2.8L USM	£1049
24-105mm f4L IS USM	£959
70-200mm f2.8L IS USM	£1619
70-200mm f4L IS USM	£989
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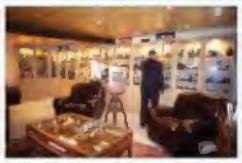

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FREE 'extras' this coming weekend with every EOS 500D purchased The EOS 500D has just won the EISA European SLR Camera 2009-2010 award, and to celebrate we will be giving away Batteries, Memory Cards and Canon Bags to those who purchase a 500D this weekend. ***Canon have a Part Exchange Deal*** on their 50D & 500D and this finishes on 31st August. This is your last chance to take advantage of a £75 or £60 part exchange deal on these cameras.

Canon EOS 5D II was named 'Camera Of The Year' by Japan Camera Grand Prix (Japan's EISA/TIPA) on the 22nd of May 2009. This is Canon's 8th Grand Prix top award. In March, I was in China visiting factories and just happened to see the EOS-5DII fitting Delkin branded professional pop-up shade being made. This is now in stock at £34.99. The 5DII spare battery is £71.99.
The BG-E6 battery grip is in stock, at the moment, at £274.99. At FOCUS ON IMAGING at NEC and PMA at Las Vegas, one may have noticed a super high tech version on display under glass by the same company who made those pro pop-up shades. There is no availability date or price yet but if you are interested in a grip with loads more features than the Canon BG-E6, please get in touch.

STOP PRESS - The EOS 5D II has just been named as winner of the EISA Advanced Camera 2009-2010 Award.

Canon EOS 1000D - the current Amateur Photographer entry level DSLR 2009 winner and EISA consumer camera of the year 2008-9.
In a recent Amateur Photographer, the Canon EOS 1000D went 'head to head' with the Pentax Km and won convincingly! It has been drawn to my attention that this camera is now in short supply and especially the kit with the IS lens. Fortunately I still have stock of the IS kit - but numbers are limited. If you want one I would suggest that you contact me as quickly as you can.

NEW 17mm & 24mm MKII TSE Lenses. **Save up to 25% from Canon Guide Prices for Pre-ordering**

'This 17mm is the TIPA 2009 Professional Lens Of The Year'

Canon new but un-boxed 'split-from-kit' 'standard' zooms available at great savings when and if in stock. These include the 10-22mm, 17-85mm, 18-55mm, 18-200mm, 24-105mm and 70-300mm U IS. Please ask if you need one of these lenses (18-200 shown here).

Canon 60mm f2.8 Vs Tamron 60mm f2 Macro Lenses The Canon lens is only around £350 so why pay nearly £200 more for the Tamron? At a full f-stop faster, the image is brighter on screen for focusing and viewing in macro. Furthermore, if used as a portrait lens, the brighter screen and the shallower depth of field will make the Tamron vastly superior. If one adds the ET67B lenshood and a Canon protection filter, the different in cost to the superior Tamron with lenshood and multi-coated digital filter will be less than £150! Well worth the difference if one can afford it.

The Canon Digital Ixus 100IS is the most compact IXUS ever yet is still packed with the latest features including high speed processor, HD video, scene/motion/face detection, optical image stabilization, intelligent contrast correction etc.. It still retains an optical viewfinder!! Very good value indeed at the newly reduced price of £220.

The Canon BG-E2N grip for the 40D/30D/20D, you are welcome to ask for a 20% discount if purchased with the 40D or 50D. Hahnel have delivered a new INFRAPRO grip which is similar to the BG-E2N but has an infra red receiver built-in and a remote control (like the Canon RC-1/RC-5 which would release the 400D as an I.R. receiver is built-in!) included. What do you think of this extra feature? It can also save you a few £££££!!!

The Canon TC-80N3 cabled release with various timing features, at a guide price of £142.99, has been selling for over 10 years and is popular - but only up market EOS's with N3 fitting can benefit. A Chinese manufacturer has produced a very close 'copy' at around £75. As there are not many timer releases on the market nowadays, these Chinese releases can be supplied in Canon E3 fitting for EOS-300, 350, 400, 450, 1000, etc. as well as Nikon, Pentax, Konica/Minolta/Sony fittings, etc.. The standard N3 fitting is in stock but the other fittings would be to specific order.
Hahnel now supply a release which fits both the E3 and N3 with a 2 meter extension for only £29. As a promotion, if this is purchased with a camera and you mention this advertisement, we will give you 20% discount making it only £23.

The Canon Flash Off-camera Shoe Cord OC-E3 has a guide price of £60.99. Alternatively, a Chinese version is available at around £30 but there is also a £40 version with extra 50% longer off-camera cable between the two shoes.

Canon 580EX II has a guide price of £539.99, but while pre increase price stocks last, I am still supplying this at £379; or better still, £385 with dome diffuser included. The CP-E4 compact battery pack is in stock at £189.99, or only £150 if purchased with the 580EX II. The OC-E3 is only £49.99 if purchased with a 580EX II.

A 0.7x wide angle attachment is available for the 18-55mm. This will bring the 18mm to about 13mm or in 35mm terms from 28mm wide angle to around 20mm! The Japanese 'PRO' item is £79 or £69 if purchased with an EOS with 18-55. These are available for Canon (58mm) as well as Nikon/Pentax (52mm).
A 0.5x 58mm ultra wide and a Fisheye version will be available by request.

The Canon Powershot G10 with higher MP, wider angle zoom, improved battery, screen and input dials, etc. is offering staggering improvements on the G9. Accessories for G10 are: NB-7L Battery £65, Conversion Lens Adapter £35, 1.4X Tele Converter £104, Standard Case £23, De-Luxe 'traditional' Leather Case £56, Waterproof Case £176. Most accessories are in short supply. **The G10 has just won TIPA 2009 expert compact camera award, so in most places it is in short supply.** Some G7 & G9 accessories are still available so if you need any, we would suggest that you order them sooner rather than later. There is a NB-7L fitting battery for the G10 at only £23.00, less than half the price of the Canon version!

Canon EF12II tube is £79.99 and EF25II tube is £149 99 but I can supply an EF/EFs compatible set with 12+20+36 at only £140. It has been tested by 'Amateur Photographer' and was given a 5 star top rating. The tubes can also be supplied individually though the 12mm is in short supply at the moment!!!!

Canon FD Manual Focus Equipment (Sales & Service) still catered for whenever possible.

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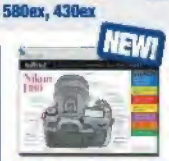

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VIOOH, lyre-shape 10.5cm, foggy ....EXC £65
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Extension tube 16 ....EXC++ £49
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Zeiss lens ....MINT- £639
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Aaton-Nikon adaptor, Optex ....EXC+ £65
Universal-Mamiya M645 adaptor ....MINT- £79
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Metz 45CT1 ....EXC++ £67
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Mamiya 6, Mamiya 7
Mamiya RZ67 Pro II/D, 645AFD I/II
Fuji 6X7, 6X8, 6X9
Bronica RF645
Contax 645
Plaubel 67, 670, W67
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Rollei 6000-series lenses
Rolleiflex 2.8F, 2.8FX, 3.5F, 4.0FW, wide angle, tele

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Ebony
Horseman
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Sinar
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Horseman 6X12, 6X17
Fuji G617, GX617
Fuji TX-1, TX-2
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50/4 El Nikkor ....MINT £25
50/2.8 El Nikkor ....MINT- £38
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Tiffen 4X4 fog 3, boxed ....EXC++ £59
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III red-dial chrome body (No.613831) ..... EXC++ £185
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M2 chrome body (No.1113784) ..... EXC£375
M2 chrome (1020204) upgrade to M6 frames ..... MINT- £799
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Roger Hicks

DON'T TELL ME THAT YOU DON'T HAVE ANY TIME TO TAKE PICTURES

ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

UNTIL recently, I had remained resolutely ignorant of Twitter. I had no need to know about it; it was a silly name (obligatory for many internet businesses, I know), and from what little I had heard or read it sounded spectacularly ghastly.

Then I got an email from Twitter, saying that someone I know wanted to use it to stay in touch, so I was obliged to learn a little about it. It is, it seems, even more ghastly than I had imagined: a sort of semi-literate stream-of-consciousness from people whose private (or indeed public) lives I have no desire to know more about. It is, in short, an electronic, continuous version of those awful round robins that some people send out at Christmas, telling you in excruciating detail where they went for their holidays, what their children are doing at school, and so on.

It is based on the assumption that everyone's life, no matter how infinitely boring it may be, and regardless of how poorly it is described and communicated, is of potential interest to the entire world. It is a bit like being a celebrity (defined as 'someone who is famous for being famous') without actually being famous.

Now, it is a fair comment that many readers learn more about me from reading this column than they might ever wish to know. It is also a fair comment that you don't have to log on to anyone's Twitter-stream of consciousness, just as you don't have to read this column. A third fair comment is that Twitter has been used for a number of interesting purposes by people who are at the centre of important affairs: the Moldovan protests earlier this year furnish an excellent example.

None of this is central to my argument, though. What I am much more interested in is where people find the time to Twitter. We are constantly reminded that we are 'time-poor', so whatever time they take to Twitter must be stolen from somewhere else. From watching television? From their employers? From photography?

All that I have ever read indicates that the first is unlikely: the square-eyed remain resolutely so. The second is distressingly likely, given the amount of time that people already waste during the working day on the internet. As for the third, well, a lot of people say they would take more pictures if they had the chance – but would they? Or would they continue to waste picture-taking time on other things?

This fundamental dishonesty about time is something I find increasingly interesting, perhaps because I am growing older and have less of it in front of me. As far as I can see, it is grounded in the Puritan belief that 'the Devil makes work for idle hands' (and presumably idle minds, too). Unless you are doing something 'productive' all the time, you are 'wasting' your time. I don't understand this. As long as you're not bored, are you really wasting your time? Doing something you don't want to do, and which doesn't really need doing anyway, is surely the best definition of wasting time.

> **"Doing something you don't want to do, and which doesn't really need doing anyway, is surely the best definition of wasting time"**

Worse still, this aversion to 'wasting' time often metamorphoses into being seen to do something, rather than actually doing anything. This is most glaringly obvious in politics, where it is quicker and easier to rush through a piece of ill-considered but populist legislation than to think about the best way of tackling a problem. At work, it takes the form of 'presentism'. If you are physically present at your place of work, you are deemed to be working, even if you are wasting time Twittering. I can't help wondering how many people could work a four-day week, without any increase in the working day, if they worked full-time, or at least, closer to full-time.

By the same token, there are people who want to be seen as photographers, and people who take pictures. Indeed there are some people who take pictures who don't want to be seen as photographers, because they would rather work unobtrusively than show off their cameras. Then there's the time spent buying and selling cameras, talking about cameras, fondling cameras... Again, how much time do you spend on 'photography' and how much on taking pictures?

Not that there is anything wrong with doing other things than taking pictures – as long as it's what you want to do. Just don't spend time complaining that you don't have time to take pictures. **AP**

Amateur Photographer

Editorial
Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU
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Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Telephone: 0203 148 2517
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